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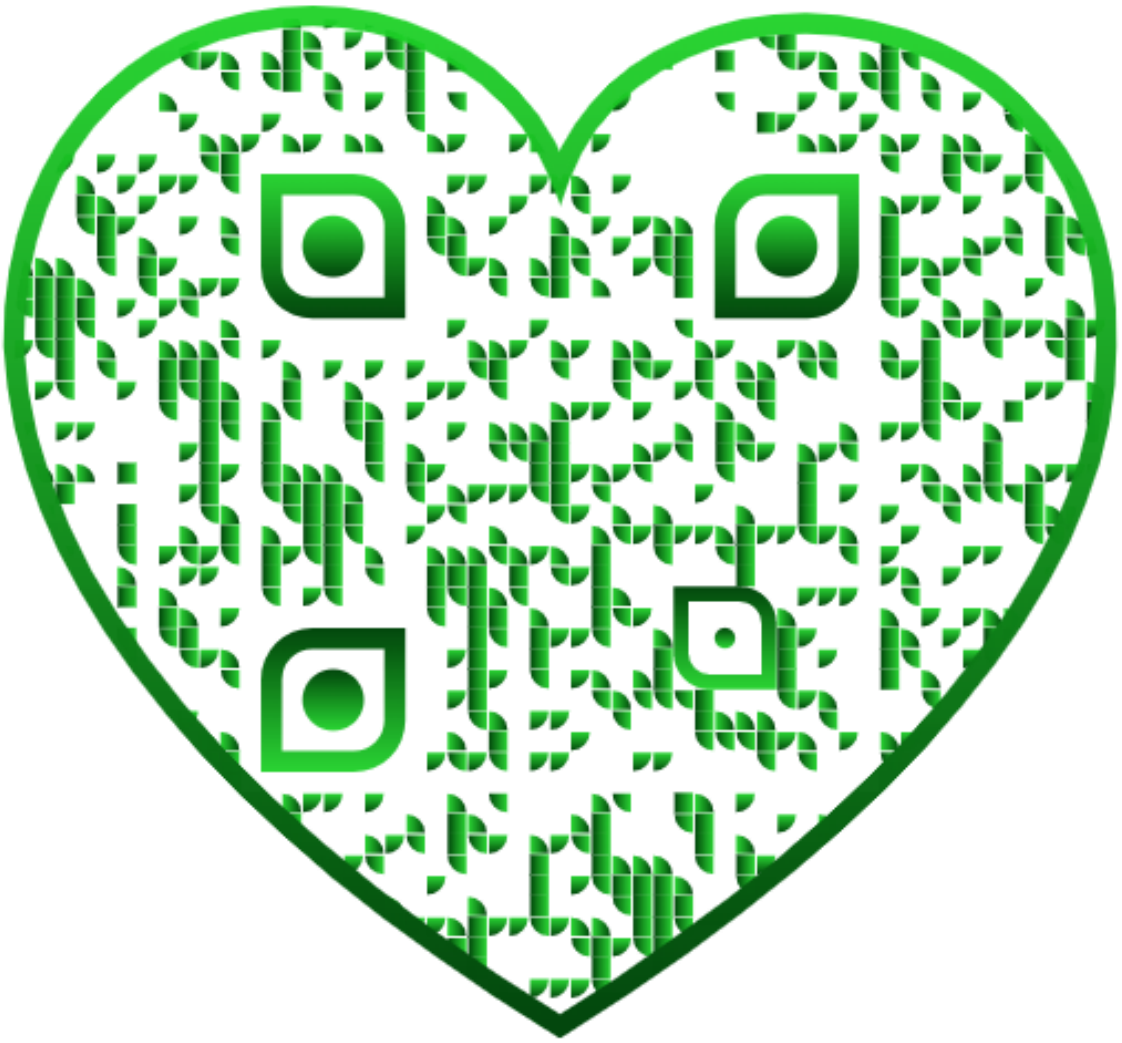

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ISSUE 1687 SEP 09, 2017

HELLO READERS, and welcome to this week's issue of Kerrang!, which is also my last! Yes, after six and a bit years of having THE BEST JOB IN THE ENTIRE WORLD, it's time to hand the reins to someone else… and I can't wait to see what they do with it! But before I leave you to enjoy my swansong, let me say this: if you're reading these words, it has been an absolute honour serving you. You have inspired me and the team to make the best magazine we can every week, more than you'll ever know. And it's meant the world contributing to the history of the magazine that changed my life as a teenager… this one! Kerrang!. The World's Greatest Rock Magazine! Keep in touch on Twitter @jamesjammcmahon, won't you. Oh, and by the way, on p36 me and my friend Phillip Marsden made you a little comic as a leaving gift! So… for the last time… (*sniff*)… enjoy the issue!

James

COVER PHOTO: TOM BARNES **CONTENTS PHOTO:** CHRIS CASEY

MUSE p43

The floor is 'Not being staggeringly good at Reading & Leeds'

NEWS

We got **Fall Out Boy** here! And while we were with them, we thought it would be prudent to pin **Pete Wentz** and **Patrick Stump** down and make them give us the lowdown on exactly WHERE THE HELL THEIR NEW ALBUM IS **(p4)**. And talking of new stuff, say hello to **Baby In Vain**, **Lars Ulrich**'s new favourite band. Which is a good thing to be, really **(p8)**.

FEATURES

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REVIEWS

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Irish riffsters **Fangclub** are promising to bring Stonehenge on their UK tour. Expect tickets to cost £1 million **(p56)**.

BIG STORY

"EVOLUTION IS FUCKING HARD!"

LAST WEEK KERRANG! EDITOR JAMES MCMAHON CAUGHT UP WITH **PATRICK STUMP** AND **PETE WENTZ** IN LA AND GRILLED THEM ON WHERE THE HELL THEIR NEW ALBUM M A N I A WAS. NOW, IN PART TWO OF OUR REVELATORY WORLD-EXCLUSIVE INTERVIEW, WE LEARN HOW **FALL OUT BOY** ARE APPROACHING THE MAKING OF THEIR SEVENTH STUDIO ALBUM, NOW SCHEDULED FOR RELEASE IN EARLY 2018...

EVEN FOR LA, today is a scorcher. The sun is blazing down, the air is fuggy. But even in this oppressive heat, the hottest things are the takes. You join Kerrang!, Patrick Stump and Pete Wentz, as we discuss the place Fall Out Boy feel they occupy in music today. Last week they explained why the album won't be hitting the record's original September 15 street date. And why it'll be worth it. And this week? This week they'll discuss the state of modern rock, the landscape the record will enter, and how they think all of this will shape its sound. Where you join us, we're discussing the relevance of singles. Pete and Patrick don't feel M A N I A contains an obvious single. They're not sure that especially matters. In fact, Pete and Patrick have pretty much given up on rules. Maybe they never really adhered to them. Maybe, just maybe, Fall Out Boy are the most forward-thinking band in modern rock…

LADS, SINGLES ARE A DEAD FORMAT, SURELY?

PETE: "Well, we're in that time [in the music industry], where half the people are on the lifeboat, and half of the people are in their tuxes on the Titanic…"

PATRICK: "There are people who Fall Out Boy work with who are tremendously artist-friendly, and then there are people you meet, who when you scratch the surface of what they're saying, you realise, 'Oh, you're talking about the single…'"

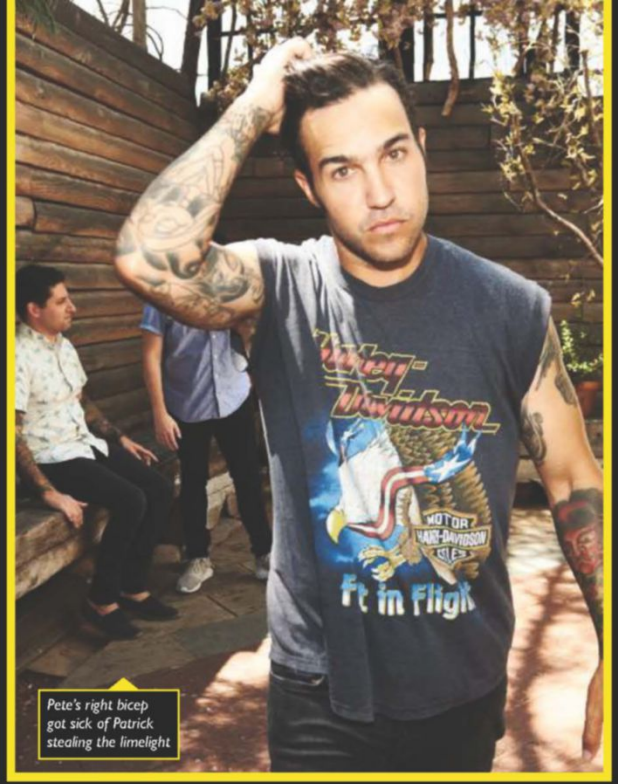
PETE: "The thing is, now, the world dictates the single. If someone likes a song, they like a song. One of the things I like about Drake, is he just puts out music and people decide what of his they like. People attach themselves to a song if it says something to them…"

PATRICK: "Which is what it's supposed to be like, anyway. Art isn't supposed to be made from the perspective of, 'People will like this…'"

PETE: "I mean, can you imagine pitching Game Of Thrones? In hindsight, you can, but, 'So, it's like Lord Of The Rings, but everyone dies, including the most successful actor in it. Oh, and everyone is fucking each other… and there's dragons, so it's going to cost a fucktonne of money…'"

PATRICK: "Going back to songs, songs are supposed to fit a moment that you're in. That's why the album [M A N I A, pushed from September 15 to January 19] isn't done yet. Not because there's not songs. There's *tonnes* of songs, but to make an album it needs to be a coherent collection of songs, and that's not there yet."

Patrick soon learned not to snack on pyro mid-show



Pete's right bicep got sick of Patrick stealing the limelight

IT DOES FEEL LIKE, POST-HIATUS, IT'S VERY FREEING BEING IN FALL OUT BOY. YOU'VE SHOWN TIME AND TIME AGAIN, THAT YOU'LL UNAPOLOGETICALLY DO WHAT'S NOT EXPECTED OF YOU. DOES THAT HOLD ITS OWN SET OF PITFALLS, THOUGH?

PATRICK: "Oh totally, and it does feel like we can do anything. So you have to ask yourself a lot, 'Well, just because we can do this… should we?' I've turned in some stuff before that's a bit proggy, and I'll be like, 'Um, this isn't really us, is it?'"

PETE: "It's almost like the era has caught up with what Fall Out Boy was. Like, we were always this band that were really hard to pigeonhole. It was always like, 'Yeah, they're these punk rock guys, but they're on TRL, and they all wear metal T-shirts all the time, and they do stuff with rappers.' And now we're in a time where genre has melted away so much. I have an eight-year-old… and they just like songs! He and his friends will get in my car and just listen to song after song after song. They'll listen to Lil Uzi Vert and then Imagine Dragons and they don't care what the genre is. He asked me, 'Are Fall Out Boy hip-hop?' and I love that!"

IF YOU'RE SAYING GENRE HAS DIED, DO YOU THINK THAT'S BEEN AT THE EXPENSE OF ANYTHING GOOD?

PATRICK: "I think it's been to the detriment of subculture. Because it feels like young music fans today are into everything. It does feel like you've lost these little pockets of people into certain things…"

PETE: "I actually think that subcultures do still exist – but they're different subcultures, the next generation of subcultures if you will. I see all the sneaker guys for example and whatever the fuck they're into. My kids will tell you this, and I'd hope they wouldn't use the word 'fuck,' but they'd say that the *tangible* doesn't really matter. Owning a record? Doesn't matter. Going to a place to see something? Doesn't matter. They have Minecraft, and they have access to everything in the [i]Cloud, and they'll say things to me like, 'Dad, what was the Wi-Fi like when you were younger?' and I'll be like, 'Well, there wasn't any Wi-Fi…' There's things I don't know, though. Like, do kids go to the mall? I don't know! And that's fine, 'cause it's just generational. I wonder what my grandparents felt like when my parents got a television. Did they think it was destroying their culture? It's really hard not to become the guy that's like, 'It was better how it was!'"

PATRICK: "I saw this guy the other day outside of Amoeba records giving out flyers saying, 'Drum machines have no soul.' And I was, like, 'Dude, that was literally, like, 30 years ago.' That battle is over…"

THERE'S AN AGE YOU GET TO, AS SOMEONE IN AN EXTENDED SENSE OF ADOLESCENCE, LIKE A MUSICIAN, OR A MUSIC JOURNALIST, OR A MUSIC FAN, WHERE YOU ALMOST HAVE TO MAKE A DECISION BETWEEN TRYING TO UNDERSTAND THE WORLD AS IT IS NOW, OR BEING A GRUMPY PERSON WHO THINKS THINGS WERE BETTER WHEN THEY WERE YOUNG. I THINK FALL OUT BOY ARE THE FORMER. DO YOU AGREE?

PETE: "Definitely. Do we think there'll be another rock'n'roll? Definitely. I love meeting people. We recently had Jaden Smith in our music video [for Champion], and he loves rock music, and to hear his take on it as a younger person, and almost an outsider, is absolutely amazing. To me, that's how the next art is made - when someone tries to put something together, but puts it together kind of wrong, and then makes something else. Like, what was Kurt Cobain trying to do?"

PATRICK: "And not to throw Fall Out Boy into the category of good art, but all the best things we've done have been trying to make something, failing, and then making something else that's good instead…"

PETE: "Take George Lucas… he wasn't trying to make Star Wars!"

PATRICK: "He blatantly tried to license Flash Gordon, failed, and then thought, 'Well, I'll just make my own…' That's a big part of art. Not achieving what you're trying to achieve, missing the mark and then landing on what you really are. Here's the thing with the new rock'n'roll: there will be a new one, it just won't look like it did in the '70s. I'm a guitar player. I love guitars, I have far too many of them. But I also understand that the rock music of tomorrow might not have guitarists involved…"

PETE: "If Mick [Jagger] and Keith [Richards] start The Rolling Stones tomorrow, do they sound the same as when they started in the '60s? I don't know. I feel like maybe they'd be like Diplo in Ibiza. I dunno! Maybe…"

"WE STILL HAVE GUITARS... THEY JUST SOUND DIFFERENT"

PATRICK STUMP

I FEEL LIKE THIS RELATES TO THE STUFF CHESTER BENNINGTON WAS SAYING BEFORE HE DIED, WHEN HE WAS FRUSTRATED THAT IT FELT NOBODY WANTED LINKIN PARK TO BE THE BAND THEY SO OBVIOUSLY WANTED TO BE AT THAT POINT…

PATRICK: "It's like when people say to Fall Out Boy, 'When are the guitars coming back?' And they didn't go anywhere, they just don't sound like the guitars you're used to hearing in our songs. Like the song Young And Menace. People say, 'Why's there no guitar in your songs?' and I'm like, 'Dude, that song is *all* guitar! You're just not familiar with the way we're using guitars!'"

PETE: "They've been saying it since [Bob] Dylan went electric, though. We're humans. We're supposed to evolve – and that's fucking tough! I've been through it, my favourite bands have cut their hair and all the rest of it. And it was really hard. But as I've got older, I'm not sure I could listen to that music like I did when I was younger. That's one of the great things about David Bowie; it was tough when he killed Ziggy Stardust, but he gave you other things. He gave you so much!"

PATRICK: "I often think about why I like Elvis Costello so much, and I think one of the things is because he always sounds like himself, no matter what he does. I'm still waiting for him to be, like, 'Well I'll just do what worked on the last record' – and he never does, but he always sounds like Elvis Costello. That's so inspiring to me. Of course I love those early records, but the ability he has to be himself in every setting is absolutely amazing to me…"

PETE: "And there are plenty of artists who are doing now what Fall Out Boy were doing in that particular era of our band you say you miss. If you feel like you're missing that, then there are plenty of people making those sounds, and being passionate about it, and that's great! There's room for all of it!"

IT'S NOT LIKE YOU DON'T PLAY THOSE SONGS LIVE ANYWAY…

PATRICK: "And we're passionate about playing them, which is why we do…"

PETE: "But it's like, dude, I have a three-year-old and an eight-year-old. It would be an act to be the guy I was back then…"

PATRICK: "And what band other than, say, AC/DC never evolved? That just stayed in one lane?"

PETE: "I promise you, if we'd had access to laptop culture, and French DJ's and all the rest of it, we would have tried to incorporate all that years ago, during the era of Fall Out Boy some of these people are talking about…"

PATRICK: "And people were saying this about us at the time anyway. During the Take This To Your Grave kinda era, there was either hardcore, or there was this kind of Fat Wreck [Chords] stuff. And we were right in the middle. And loads of our friends used to say to us, 'What the hell are you doing?!'"

PETE: "There are people who say: 'Oh, if only Metallica had stopped after …And Justice For All. But I don't know whether I'd have even found Metallica if they'd done that! If they don't make The Black Album, then you don't get Metallica T-shirts everywhere. Culture looks *totally* different…"

I ALWAYS SAY THAT METAL IS THE ONLY GENRE THAT LOOKS AT ITS OUTPUT FROM THE PERSPECTIVE OF 'IS THIS METAL'?

PATRICK: "I was thinking about this the other day. For such an aggressive, powerful, in-your-face thing, it is a very conservative thing sometimes. Not to slam metal, we're all metalheads. But country? Country has really moved on. I don't know much about country, but whenever I check in I think, 'Wait, this is country now?' Staying in a box isn't a good thing for anyone."

PETE: "I can't wait to see the response to this. 'Fall Out Boy critique metal…'"

PATRICK: "It's always about taking risks. Go across the American West, and for everyone who has a town named after them, there's a pile of bones in the desert."

WHERE DO YOU THINK THE RESISTANCE TO CHANGE – TO ARTISTRY – HAS COME FROM? IN SOME WAYS, THERE HAS, OF COURSE, ALWAYS BEEN THE PERSON AT THE BACK OF THE CONCERT HALL SHOUTING "JUDAS" AS DYLAN PLUGGED IN HIS GUITAR. BUT DO YOU THINK IT'S MORE PRONOUNCED NOW?

PETE: "I think it's louder now. It's like Prometheus comes out, and everyone is like, 'I thought it was going to be more like an Alien movie!' So Alien: Covenant comes out, and it's an Alien movie, and – I swear to God it's the same people – there's all this, 'But I wanted to know what happened after Prometheus!' Can you imagine if people had been like that about The Beatles every time they moved on? Can you imagine what The Beatles' @ replies would have been like? [John] Lennon would be off Twitter by now…"

PATRICK: "Yeah, it would be the greatest Twitter account. Not updated for years, and the last four tweets would all be like, 'Fuck this…'"

M A N I A is set for release on January 19. For more Fall Out Boy, head to **Kerrang.com**

FALL OUT BROS

PETE AND **PATRICK** BEING BACK ON TRACK POST-HIATUS IS THE KEY TO THEIR BAND'S CONTINUED SUCCESS...

PATRICK: "The reason why we work so well, is that I suck at the things he's good at, and he sucks at the things I'm good at. He pulled me aside the other day and was like, 'Patrick, there's a Mr. Magoo quality to the way you go through life. Somehow you exist still.' You need people around you who ground you, so you don't take yourself too seriously, and Pete does. The other day I walked in, and I was wearing sort of like boat shoes, and he was, like, 'Oh, you're going sailing?'"

PETE: "I never ever let myself forget how lucky I am to be doing this. Sometimes when you're jetlagged in Asia and have a full day of press ahead of you, it's hard. But this thing started in this stupid town so long ago, and we're still here... together."

PATRICK: "I marvel really that the four of us are all still in a band together, because we don't have many frictions at all. I look at other bands, and some of them *hate each other*. I'm not the kind of guy to ever think he's doing something right, but we must be doing *something* right, because we're still in a band..."

PETE: "I went to Patrick's house on the 4th July. He was like, 'Come over, I think I'm really near the fireworks.' And you couldn't see the fireworks because he lives next to this big hill. Hanging out with Patrick is always fun."

Some students from Fall Out Boy High were more excited about photo day than others

MILLION DOLLAR BABIES

DANISH FUZZ-MEISTERS **BABY IN VAIN** ARE THE HOTTEST BAND IN ROCK RIGHT NOW, ACCORDING TO METALLICA. HERE'S EVERYTHING YOU NEED TO KNOW…

WHAT DO you get if you mix equal parts Sonic Youth, Nirvana, The Jesus And Mary Chain and Queens Of The Stone Age? The answer is Baby In Vain. The young Danish trio, released their quite astonishing debut album More Nothing last month, their new single To Heaven And Back gatecrashed this week's Kerrang! Rock Chart at number seven, and they're rapidly becoming one of our new favourite bands. Just two weeks ago they were slaying Reading and Leeds. This week? They're talking to Kerrang! about what happens next. Let's find out…

HELLO, BABY IN VAIN! YOU'RE ALL IN YOUR EARLY-20S AND THE BAND FORMED WHEN YOU WERE QUITE YOUNG – HOW DID IT ALL COME TOGETHER?

LOLA HAMMERICH (VOCALS/GUITAR): "I must have been about 12 or 13 when Benedicte [Pierleoni, drums] and I met in a place called the Rhythmic Centre. You could have lessons with teachers and we'd learn how to play covers. We did that for around a year and then I was playing with some other guys for a bit. I got Benedicte to play bass in that band… then we kicked everyone out and Benedicte switched to drums. It was just the two of us with me on vocals and guitar, then a couple of years later we met Andrea [Thuesen Johansen, vocals/guitar]. Even though I'm only 21, it's been the three of us for the past seven years or so!"

BENEDICTE: "Andrea came up with the band name before we even started playing together, but it just felt right for us. It doesn't have much of a meaning, it's more of a feeling."

YOU WERE RECENTLY HANDPICKED TO SUPPORT THE KILLS BY SINGER ALISON MOSSHART. THAT MUST HAVE BEEN PRETTY MIND-BLOWING…

LOLA: "It was really crazy when we first got the message. We were playing in Norway and feeling a bit annoyed because there weren't many people there. Then we got this email and totally freaked out! Of course, we said, 'Yes'…"

BENEDICTE: "Alison was so sweet. They were all really nice to us and the drummer is now our mate. We got to chill with them, drinking wine…"

LOLA: "I think we learned a lot from it, especially at the beginning because it was such a different experience playing to their audiences in bigger places than we are used to. But we felt the love and everything went well. I love opening for these kinds of bands, they're so fucking cool! It's hard to think what we learned specifically – other than you need to be in good shape for a tour. Playing one-and-a-half-hours every night for two months is *crazy*."

YOU DECIDED TO CALL YOUR FIRST ALBUM MORE NOTHING. WHAT DO THOSE WORDS MEAN TO YOU?

LOLA: "We got the title from a lyric in the song Thank You. It's about that feeling when you don't want to do anything! It's hard to explain…"

BENEDICTE: "…Because we're too hungover to explain it in Danish, let alone English (*laughs*)! I guess there's a deeper meaning to it in that we're part of this big, big universe and, actually, we are nothing. So, anything you put out into the world is more nothing – it doesn't really matter!"

BUT IT LOOKS LIKE IT DOES MATTER, AND TO SOME PRETTY IMPORTANT PEOPLE… WHAT'S ALL THIS ABOUT LARS ULRICH BEING A FAN?!

BENEDICTE: "We met Lars yesterday – check his Instagram, he posted a picture of us! He's really nice, he was really… Lars (*laughs*)! It was a bit strange for us. He just showed up at our album release show at this record store in Copenhagen. He had played us on his radio show a couple of times and it turns out he knows Andrea's dad from when he was a kid. So, we have a little connection there! We don't know why or how he showed up, but he was there and really cool, wearing a hat and hanging out with his super-hot model wife."

This game of Spot The Odd Lars Out was over quickly

BABY IN VAIN TOUR IN OCTOBER. SEE THE GIG GUIDE

WORDS: AMIT SHARMA

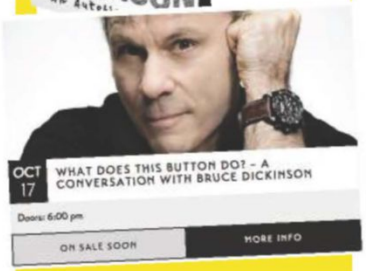
THEY SAID WHAT?

"SO I'M DISAGREEING WITH QUITE A FEW OF MY FRIENDS ON THIS ONE, BUT I GENUINELY BELIEVE @THENOTORIOUSMMA WILL WIN ON SATURDAY NIGHT."

JOSH FRANCESCHI, YOU ME AT SIX

WHAT'S THE STORY, JACKANORY?

Anyone whose ever spent the briefest periods of time with **Bruce Dickinson** will tell you that the **Iron Maiden** singer is a man who loves to talk. And if you're a fan of that kind of thing, you are in luck. On October 17, east London's Troxy, sometime home of the Kerrang! Awards, will see Bruce reading from his forthcoming autobiography, What Does This Button Do?, as part of an event billed as 'A Conversation With Bruce Dickinson'. Here's a fun drinking game: If he mentions airplanes, you have to take a shot. Pissed in minutes. Get tickets from Troxy.co.uk.



LEARN TO PLAY, THE MIKE DIRNT WAY

If you're a bass guitarist, you could have few better teachers than **Green Day** man **Mike Dirnt**. Unless you're a fan of that rubbish slap bass thing, because as far as we know, he can't do that. Anyway, in a recent interview with Ernie Ball, the legendary punk bassist shared some musical tips worth noting down. "I don't think people should be afraid to approach any instrument," he says. "I think your heart and your soul are going to gravitate towards one of them eventually, but introduction to music is really about not being afraid of instruments and being able to walk up to them and put your hands on them."

WHAT DID THE ROMANS EVER DO FOR US?

QUITE A LOT, ACTUALLY. FOR ONE, THEY TOLD US THEIR NEW ALBUM TITLE… **WE CAME AS ROMANS**, THAT IS…

"THE ALBUM title Cold Like War came at a point in our career when we were completely torn as a band," We Came As Romans frontman Dave Stephens tells Kerrang! during the Troy, Michigan band's first interview of their return to action. "It was all over going to Russia during that conflict with Ukraine. It became difficult for us to decide whether to go or not and we ended up disagreeing. It was a really dark time, honestly one of the worst moments of our career. The idea of being stuck in a tough place made sense for the record as a whole."

That wasn't the only obstacle the crossover metallers had to overcome. This year's fifth album would also be their first without drummer Eric Choi, who'd been with the band for a decade, which only added to the drama that unfolded in their darkest days.

"It was tough to let him go, but he had other aspirations and the band didn't seem like as much of a priority for him anymore," continues Dave. "We let him walk away for a few months and think it over. By the time we got back from Europe with a different drummer, everyone was on the same page. We all knew it was for the best to continue in our own different directions. He's happier now, as are we. It's a massive commitment being in a band – if you break it down to an hourly rate, it doesn't pay very well. But now we have David Puckett from For Today playing drums, which is really exciting. I think he's worked his way into being a full-time member, because we're about to shoot some videos and we're flying him out there with us… which must mean he's in!"

As for what to expect from the new album? The frontman notes more of a focus on electronic synth-led sounds than their 2015 self-titled fourth record. And he's not lying. The first 80 seconds of opener Vultures With Clipped Wings sounds more like progressive house pioneer deadmau5 than it does anything you'd connect with the words 'heavy' and 'metal'…

"Not that I'm saying anything bad about our last record, but we focused way more on melody and songwriting than all the electronic stuff," says Dave. "We felt like we'd missed that side of things, and our fans must have too, so this time we let Kyle [Pavone, keys/vocals] go nuts with all of it. Some of the things that were in the background previously are now at the forefront. That style of music is really taking over the world, so we wanted to incorporate it… in a non-cheesy way (*laughs*)!"

COLD LIKE WAR IS OUT ON OCTOBER 20 VIA NUCLEAR BLAST

WORDS: AMIT SHARMA

Storage Hunters: We Came As Romans edition

ROU REYNOLDS FOR PM (AGAIN)

Enter Shikari front-dude and all round righteous guy **Rou Reynolds** has (quite bloody rightly) kicked off about Taylor Swift's controversial union with Ticketmaster's 'Verified Fan' service, describing it as 'sickening' and saying the pop phenomenon is 'fleecing her own fans' with the campaign. If you're unaware, the service assures fans a place in the queue to buy tickets for live shows, by watching the singer's new video *five times a day* and pre-ordering her new album Reputation, with a $48.03 (£37.16) postage guarantee it will arrive on the day of its release. Rou is currently on a break from twitter after being besieged by Swift's angry fanbase. BACK THE FUCK OFF, CRAZY PEEPS, HE'S FIGHTING THE GOOD FIGHT.

COCK ROCK!

Good news from Canada! Prog-metal eccentric **Devin Townsend** is continuing with his previously tabled idea to do a symphony with "cocks and vaginas and death", the cost of which he has spitballed at $10 million. In an Instagram post, the egg-headed egghead said work continued, and that he hopes the project, dubbed The Moth, could end up on Broadway or as a graphic novel. Anyone with $10 million dollars lying around, we've found your beneficiary.

THEY SAID WHAT?

"YOU CAN MAKE A HUMAN BEING WITH THE THING YOU PISS OUT OF"

MIKE DUCE, LOWER THAN ATLANTIS

KONFIDENTIAL

IT'S A PAGE OF FUNNY SHIT... EDITED BY EMPEROR SAUSAGE

TWENTY ONE SECRETS

WELL, TWO OR THREE, TO BE HONEST. THANKS, THOUGH, CHRIS SALIH...

WE PREFER to ask nicely when we're trying to persuade bands to tell us interesting stuff, but sometimes when band members leave groups they can't keep their mouths shut, which is perfectly fine with us, too. Case in point: former twenty one pilots drummer Chris Salih, who in a recent podcast, revealed a tonne of stuff that blew our minds. Chris, you might recall, played drums on TØP's self-titled debut album, but left in 2011 citing financial pressures. In episode five of The Twenty One Pilots Podcast, Salih says some weird stuff about Tyler deleting songs he thought were "pure genius", and how doing so made him "sick to [his] stomach". He also says the gazillion-selling band were almost called Bicycle Thief and Chill Coat, which is a legal firm Salih uses to this day. The name twenty one pilots, you might be aware, comes from a play in which a character who deliberately supplied broken plane parts during WW2, admits he's responsible for 21 deaths. Let's say that again. Chill Coat. Still, there's only one 'o' in that name to mangle with that strange forward slash nonsense.

SEPARATED AT BIRTH?

NOT THE NEWS

It's all well and good Mastodon appearing as White Walkers in the Game Of Thrones Season 7 finale, but did you know they didn't cameo in a recent episode of EastEnders?

ROCK sausages

What do rockstars look like playing sausages instead of guitars?

THIS WEEK: Matt Bellamy, Muse

SPOTTED!

Bit of a Reading Festival special, this: the great Samwell Tarly from Games Of Thrones, as well as Arya and Bran Stark in the guest area, while elsewhere we spotted Supervet (watching QOTSA), Dynamo (doing magic in the crowd before Eminem) and, quite brilliantly, Celebrity Big Brother/Hollyoaks geezer Paul Danan (just being a geezer, everywhere) ❱ SEEN A ROCKSTAR DOING SOMETHING? TELL US AT FEEDBACK@KERRANG.COM

PANDORA BY RAY ZELL Rayzell.com

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KERRANG! ROCK CHART

NEW ENTRIES FROM **FOOS**, **WSS** AND **WITH CONFIDENCE**. BUT WE STILL CAN'T GET ENOUGH OF **CODE ORANGE**!

	WEEKS ON CHART	HIGHEST POSITION	ARTIST	TITLE
1	10	1	CODE ORANGE	BLEEDING IN THE BLUR
2	1	2	FOO FIGHTERS	THE SKY IS A NEIGHBORHOOD
3	1	3	BAD COP / BAD COP	RETROGRADE
4	2	1	BRAND NEW	CAN'T GET IT OUT
5	3	1	ENTER SHIKARI	LIVE OUTSIDE
6	1	3	WHILE SHE SLEEPS	STEAL THE SUN
7	1	7	BABY IN VAIN	TO HEAVEN AND BACK
8	3	6	WATERPARKS	21 QUESTIONS
9	1	9	ALAZKA	PHOENIX
10	5	10	DEAD!	UP FOR RANSOM
11	1	11	ROAM	PLAYING FICTION
12	1	12	THE DARKNESS	SOLID GOLD
13	7	7	CURSED EARTH	DEGENERATE
14	2	4	MARMOZETS	PLAY
15	1	15	BAD NERVES	RADIO PUNK
16	1	16	PVRIS	NOLA 1
17	2	7	WEEZER	MEXICAN FENDER
18	1	18	WITH CONFIDENCE	HERE FOR NOTHING
19	1	19	VANT	PEACE & LOVE
20	10	5	EMPLOYED TO SERVE	THE WARMTH OF A DYING SUN

INSIDE THE SONG...

ALEX MOUNTFORD, DEAD!

HEY, ALEX! WHAT'S THE STORY BEHIND YOUR LATEST SINGLE UP FOR RAN$OM, THEN?

"We recorded the song live in a sweaty studio in Soho and the seediness seems to seep through well. It's a contrast to the next few things you'll here from us, I think. People should be able to take anything from this song, but for me it stands for three things: don't be made to do things you're not comfortable with, don't settle and don't be held up for ransom."

DID YOU KNOW?

THE SKY IS A NEIGHBORHOOD, FOO FIGHTERS

The Foos' latest single has been described by Dave Grohl as their biggest song sonically. But, did you know that he also directed the video for it as well? Well, he did and he got his two daughters, Harper and Violet, to take the leading roles in it, too. If you ask us, that's pretty damn cool...

STAFF PICK!

DEGENERATE, CURSED EARTH

BOB FOSTER, DIGITAL EDITOR

"This lot are my favourite hardcore band right now, and Degenerate is them at their best. It's a proper face-ripper of a track that ends in a total breakdown of devastation. I love it."

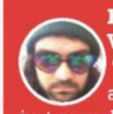
DID YOU KNOW?

STEAL THE SUN, WHILE SHE SLEEPS

The latest single from the Sheffield mob's new album, You Are We, is a song about unity and coming together. This theme is carried forth in the video, as fans of Sleeps were encouraged to come along and take part.

STAFF PICK!

CAN'T GET IT OUT, BRAND NEW



RYAN DE FREITAS, WRITER

"Brand New are just great, aren't they? That they can just casually chuck out a chorus of this quality on an album as brilliantly diverse as Science Fiction is ridiculous."

STAFF PICK!

HERE FOR NOTHING, WITH CONFIDENCE

JENNYFER J. WALKER, CONTRIBUTING EDITOR

"We did nothing to deserve this B-side from With Confidence. We'll take C, D and E-sides too, if you've got 'em, lads."

STAFF PICK!

RETROGRADE, BAD COP / BAD COP

JAMES McMAHON, EDITOR

"Full-throttle girl gang punk rock from Los Angeles, Bad Cop / Bad Cop's songs have the emotional thrust of Hot Water Music or mid-period Against Me!, finished off with a multipart vocal rasp akin to The Muffs' Kim Shattuck in Dolby. This, the opener to their excellent new album Warriors, out now on the legendary Fat Wreck Chords, is a nigh-perfect distillation of everything great about them. We could have picked any of its 11 bangers, though. If you're reading this ladies, please, please, *please* bring this shit to the UK soon..."

INSIDE THE SONG...

JUSTIN HAWKINS, THE DARKNESS

HEY! COULD YOU TELL US THE STORY BEHIND YOUR NEW TRACK, SOLID GOLD?

"'*We're never gonna stop shitting out solid gold...*' It's not just an empty refrain that we shout over and over in the choruses. It's a solemn promise from us, The Darkness, to you, the people of Earth. We've stumbled at times along this uphill path to the summit of rock's rockery, but now we have clarity."

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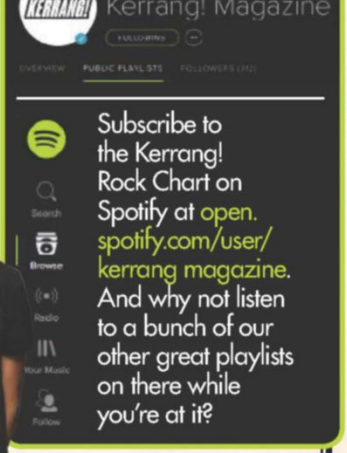

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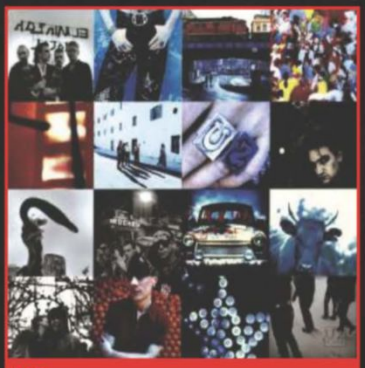

U2
Achtung Baby

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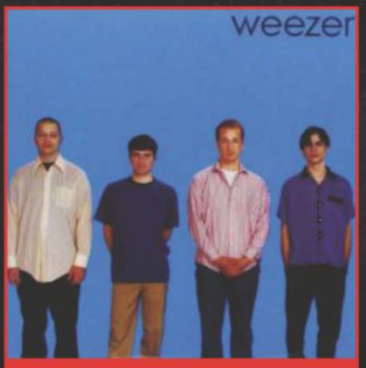

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(L – R:) Julian Englisch (bass), Marvin Bruckwilder (guitar), Tobias Rische (vocals), Kassim Auale (vocals), Dario Sanchez (guitar)

ALAZKA

FOR FANS OF: ISSUES, BURY TOMORROW, DEFEATER

THE NEW BAND YOU NEED TO HEAR NOW!

WHAT YOU NEED TO KNOW

WHAT? Pop-infused melodic metalcore from Recklinghausen, Germany. If you love Issues, you're gonna dig this lot.
HEAR: Their debut album Phoenix, out now via SharpTone.
MORE INFO: Facebook.com/alazkaofficial
CHECK OUT: Their brilliantly-atmospheric video for new single Ghost on YouTube where time seems to grind to a halt.

THAT'S A FUNNY WAY OF SPELLING ALASKA, ISN'T IT?!

Well, once upon a time this German quintet were called Burning Down Alaska. Earlier this year, the band announced their rebirth as Alazka – landing a new record deal for an exciting new era with singer Kassim Auale joining original vocalist Tobias Rische at the helm of their melodic hardcore. "We wanted to show people it was still the same band, but also something to signify there was something new about it," reveals guitarist Marvin Bruckwilder. "Everyone thought our original name was to do with the state in America, but actually the idea behind our name came from the [John Green] book Looking For Alaska. No one really seemed to get it, and the name felt a bit too aggressive for us. We wanted something a bit more simple and timeless, not tied down to a genre. Our new name could mean *anything*."

SO HOW EXACTLY DID THEY END UP HAVING TWO SINGERS?

Under the old band name, the group collaborated on a track with Kassim and were so blown away by his clean vocals, they set out to make him a full-time member. His soulful, pop-influenced voice brought some much needed light to the darkness of Tobias' unholy roars. "We all have our different influences – I listen to a lot of R'n'B music," says Kassim. "For several years, there's been one artist called PARTYNEXTDOOR who I've been following a lot – right now he's my number one inspiration. He was the first artist signed to Drake's OVO Sound label. I like a lot of that kind of music… there's a lot of Canadian artists that have inspired me greatly. I also grew up listening to RATM and running around in a Che Guevara T-shirt because of my older brother (*laughs*)!"

"TERRORISTS WILL NOT HOLD US BACK"

WHAT CAN WE EXPECT FROM THIS MONTH'S DEBUT, PHOENIX?

It's their guitarist that has the most to offer on the lyrical themes explored on it… "I write the lyrics, even though Kassim and Tobias sing or scream them," nods Marvin. "There are some deeply personal moments on the record. There are also songs inspired by political events – like the terrorist attacks in Paris in November 2015. We were on tour at the time, due to play Paris right after the tragedy. We were asked if we wanted to continue and the answer was obvious. Going to concerts is our way of life… it offers escape from your day-to-day thoughts. It's up to us musicians to show no-one has the right to take that away from us. The fear they created will not hold us back." Wise words indeed – and from the looks of things, it's a pledge they will most certainly keep…

WORDS: AMIT SHARMA **PHOTO:** LENNART KORTMANN

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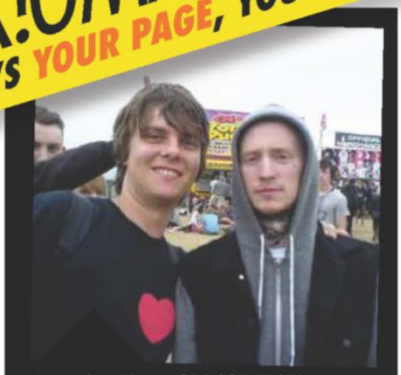

MAN IN THE BOX (OFFICE)!

"Dropping our Box Office Manager in… here's one of him with Frank Carter 8 years ago today..." says the ***O2 Academy Brixton****. Who's managing the box office in this pic? So many dogs could be getting into gigs for free…*

I'M GUNNA DRAW A PICTURE

"Lynn Gunn digital art," writes ***Alisha Burden****. That is, indeed, what it is. But a thought occurs – to be truly digital art, shouldn't Lynn be made up of a series of ones and zeroes, possibly glowing green like in The Matrix? And moving simultaneously really slow and really fast?*

WINNER!

GAME OF BILLIE JOES

"Reach the last square of this Green Day-themed board game and be king for a day!" says ***Kat****. "I had a lot of fun making this, I hope you like it!" We do! We do! Although, error of massive errors, there's no dice! Which means we can't play, and thus, we are now sad. But here's the measure of how awesome this is – EVEN THAT DOESN'T STOP YOU FROM WINNING A PAIR OF TICKETS TO SEE FRANK IERO ON HIS FORTHCOMING UK TOUR! You probably don't need to take any dice with you to that, though. Unless you were planning on challenging Frank to a game of Green Days & Ladders, in which case, definitely take them. If there's one thing we know Frank dislikes, it's getting games without the dice already there. Probably. We've never managed to play any board games with him, but we imagine he's a stickler for having all the right stuff.*

IT'S A GODDAMNED PATCH VEST!

"I've been listening to Folie À Deux non-stop over the past few weeks and thought I'd hand stitch the front characters," says ***@hinescharlotte****. Even stitched, this is still very silly artwork.*

FIRED UP!

"Props & Mayhem! The original design for this was just laying in my sketchbook for so long, I'm glad I finally found time to colour it," says a proud ***@thedivine-zeros****. What we'd really like to see, one day, is Vic without a hat on. We're starting to think he was born with it stuck to his noggin.*

ENEMA OF THE GATE

"I met Mark Hoppus behind a uh... gate," says ***@ExoScreenager****. Well, you know what they say: meet your hero behind a gate and you'll forever be… Actually, we just made that up. We have no idea what they say about meeting your heroes through a gate. Although if its their front gate and they're telling you to piss off, they probably say 'injunction'.*

FACE IN THE CROWD

DANI OR PUPPIES – WHO'S CUTER?

"If this isn't the cutest pic you've ever seen you'd be lying," insists **@bethxoatl**. *Dunno, is Dani Winter-Bates as cute as a puppy hugging a baby goat? Or a panda falling on its arse while sneezing? He looks like he's doing his best impression of that, actually…*

SILENCE IS GOLDEN

@Radical2xtreme *sent us this picture of him with Korn and said nothing. Because when you have an internet name that good, who needs words?*

IS THIS YOU?

FESTIVAL: Reading
WHEN: 26.08.17
WHERE: Richfield Avenue

■ HEY, YOU there, who have you come to see? That bloke next to you looks like he's still trying to figure this difficult conundrum out. But you, you're in luck here, with your big sign, and you would do very well to put it down for a sec and email Feedback@kerrang.com with a pic of your ticket and a photo of yourself – ***BECAUSE YOU'VE WON A PAIR OF TICKETS TO SEE THE GOSPEL YOUTH!***

ROCK KOLLEKTION

"All my Kerrang! magazines ever since I started collecting them from Dec 2015 (1599) to today (1686)!" says **Naomi Sanders**. *Please, please, PLEASE tell us they're all stacked up end to end like that, like some kind of giant, Kerrang! house of cards. And if they're not, don't tell us. We don't want to spoil the illusion.*

THE COLOUR HAM THE SHAPE

"A perfect activity for a rainy day," writes **Amy** *of her Dave Grohl porktrait. This is some fantastic ham crafting, Amy. Have you been to classes? Or maybe you've done a BA (hons) in Ham Art. We hear that's a great degree. Leaves you're hands a bit stinky, though.*

NEXT WEEK

WIN! PAPA ROACH VIP EXPERIENCE!

Fancy winning a pair of VIP tickets (including a meet and greet) for Papa Roach's O2 Academy Brixton show in London on October 10? Then here's what you need to send us: 1) A chicken nugget that can play the guitar; 2) A golf ball that looks like Billy Corgan from the Smashing Pumpkins; 3) Every single Green Day lyric carefully etched onto one side of a Corn Flake. The Corn Flake can be as big or small as you like, so long as you get every song on there. *Every song.* Good luck, people!

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THE WAY FOR

WARD

TWELVE MONTHS AGO, THE WORLD MOURNED THE LOSS OF **TOM SEARLE**: ONE OF MODERN METAL'S BRIGHTEST STARS. TODAY, FOR THE VERY FIRST TIME SINCE TOM'S PASSING, HIS BROTHER **DAN SEARLE** AND **SAM CARTER** SIT DOWN TO DISCUSS THE FUTURE OF **ARCHITECTS** – AND THEIR SURPRISE NEW SINGLE...

WORDS: SAM COARE **PHOTO:** TOM BARNES, ED MASON (LIVE)

Grief, as Dan Searle will tell you, is an emotion awash with confusion.

"That's just the nature of it," he says, pushing an empty coffee cup around the table in front of him. "You feel okay one day, and not the next. You know, one of the first things that hit me in the wake of my brother's death is that everyone has to go through this feeling. You don't know who is walking next to you in the street that has just lost someone. I don't go walking around in tears, but I'm struggling. And no-one really knows how to deal with or cope with grief. People say that there's no right or wrong way, but I suppose they tell you that to make you feel better. But you can't just pretend that you're okay. You can't just cover grief up. At some point, you have to suffer."

"For so long, it didn't feel real," Sam Carter explains. "Even in a situation [of someone's passing] who you're completely separated from, like [Linkin Park vocalist] Chester Bennington, it just doesn't feel real. It was the same for us. Even in normal life, everything can feel fine, then all of a sudden..."

Sam makes a '*boomph*' noise to demonstrate reality hitting home.

"All of a sudden, you realise that Tom's not just on holiday somewhere."

If grief, as is often said, is the price of love, then there can be no doubt that Tom Searle was a man cherished by those closest to him. The pain of his loss last summer has been carved into the fabric of the Architects bandmates – Sam, Dan, guitarist Adam Christianson and bassist Ali Dean – whom Tom left behind on that dark August day last year, when he lost his private three-year battle with cancer. It's been there every time they've since stepped onstage; it's there in their voices as Dan and Sam speak to Kerrang! on this crisp summer's day, sat outside a coffee shop in the band's hometown of Hove.

Because the loss of Tom Searle on August 20, 2016, with the guitarist aged just 28, didn't just deprive rock and metal of a virtuoso talent; it robbed those around him of a brother, a son, a bandmate, a friend.

"Tom and I were twin brothers," Dan says, slowly. "We grew up together. We had the same friends at school. We had the same friends at college. We had the same job. We joined a band together. We were different, but so similar in so many ways. We did everything together for 28 years."

"He was my best friend," Sam says. "And it's horrible just not being able to talk to your best friend every day."

The pain, too, is there for all to hear on Doomsday. Released to the world this week, the standalone single marks the first new Architects music since Tom's passing. "It's a song about those first few stages of grief," vocalist Sam will explain. "You wake up every morning feeling defeated by the world, then you work through the day to find some positivity again – only to go to bed and wake up again with that same feeling of doom."

"It's a little scatterbrain," offers Dan, who for the first time took to writing the raw, exposed lyrics. "It's the ramblings of someone grieving, asking themselves, 'Will I ever get over this?'"

He pauses to think what to reveal to Kerrang! of the track.

"Doomsday is a song that Tom had started," he begins. "It's the last song that Tom started to write. For the last six months of his life, he was too consumed in his battle with cancer to be thinking about songwriting. But I remember him sending me the riff. There's a little bit of Tom on the song today, too, from the demo he recorded. I sort of created a loop out of it. It's played really badly… Tom would have re-recorded it!"

He laughs.

"But it's really special to us that Tom's *actual* playing is on there. I think it's the perfect way of opening this new era of the band."

There was a time, Sam Carter admits, when "the music didn't matter at all".

Modern metal's finest voice is today speaking about the "journey" of the past 12 months for the very first time. It's not always easy for him to open up, he smiles, "but this past year, we've all had moments where we've needed to be extremely vulnerable with each other, and be honest, and say, 'I'm finding this really hard.'"

Contrasted to how he felt last summer, today Sam Carter is consumed by an obsession over the new music on which Architects have been working in secret for the past weeks. "It's been so important to us that we get Doomsday right," he says, while spinning a bottle of water in his hands. "I can't tell you how hard we've worked on this, how many times I've sung these words, only to scrap it and start again from scratch." Tomorrow, Sam says, he and Dan are returning to the studio again to do exactly that once more. "We could have gone and decided to write another 'Architects' song, but there isn't one; there *can't* be," he reasons. "Doomsday has had too much put into it for people to react with a shrug and to say, 'Yeah, I like it, it's just *okay*.'"

Getting to a point where music meant anything at all, let alone as much as it does today, was a position that the frontman admits he wasn't always sure he'd arrive at again. Within four weeks of Tom's passing, Architects were back onstage in Australia, supporting Bring Me The Horizon, yet the return to performing was as much part of the process as it was a pleasure.

"We didn't know whether to stay at home, or just pick up our bags and go," Sam says of that most difficult of decisions. "But I think we would have gone crazy if we hadn't done it. We had to do that. We didn't have a choice.

"We'd have people at the shows cheering, chanting Tom's name, and at first I just didn't want to hear it," he admits. "It was like, 'Blinkers on, I just want to get to the end of this; I don't want to be reminded of it.' There are times onstage, even now, that are too emotional, and I can't hold it together. Sometimes, when people cheer Tom's name, I'll be onstage smiling, thinking about something ridiculous we did together. Other times, it punches me in the chest and I just can't talk. But I think that we just needed to be there for each other, and being onstage was the way to do it. That was our way of remembering Tom, playing his music every night."

"WE STILL FEEL LIKE WE'RE TOM'S BAND. AND WE'RE VERY PROUD TO BE"

SAM CARTER

Architects, shot exclusively for Kerrang! by Tom Barnes: (from left) Ali Dean, Dan Searle, Sam Carter, Adam Christianson and Josh Middleton

Sam nods in agreement when asked if he feels that he and his bandmates would be in a very different place today had they not faced that pain together onstage each night. Yet despite that, "there's still certain shows where something will happen and all of us have been affected by it," he says with a sigh. "Some nights we'll come offstage and… we won't know what it'll have been, but we will feel crushed. But now, every day I almost enjoy that pain. We can connect with people in the audience – people I've really learned don't just like our music, but had love for Tom as a person – and grieve together. Being onstage, that's the part of the day where I can feel pain, let it all out, then I can step offstage and try to enjoy this life that I'm lucky to have, which simply wouldn't exist if it wasn't for what Tom gave me through Architects."

Reading Festival, this past bank holiday weekend, marked the 70th and final show for the band in 2017. In total, Architects have stepped onstage 103 times without their best friend, and night after night, Sam has stood in front of audiences prior to playing Gone With The Wind and paid homage to Tom, lump in his throat, tears in his eyes, love in his heart.

How difficult has that been for you?

"You know, it wasn't until after the UK tour [last November] that it really… fucked me up," Sam sighs. "Dan chose to speak about Tom when we played at Brixton Academy at the end of our tour, and as he left the stage that night he gave me a hug and said, 'Thank you for speaking for Tom [every night] – I don't know how you do it.' I'd almost not stopped to think about it. I'd planned on speaking before Gone With The Wind, but I never planned *what* to say. I never said the same thing twice; I just opened my mouth and whatever I was feeling came out. When Dan said 'Thank you' to me… that's when it first hit home.

"But it was never about *me*," Sam adds, after a moment's reflection. "It is important that people understand how important Tom was to Architects. Tom wrote these songs and put his life and soul into this band. It had to come from a sincere place, to make people know that these were his lyrics, his songs, his riffs, his artwork… *Everything was Tom*. We still feel like we're his band. I say that every night. And we're very proud to be Tom's band."

Despite that, Sam says he "feels like we're ready to move forward with Architects, to do Tom proud, and not settle where we are." The past year has seen the frontman, like his bandmates, learn a lot about himself, he admits. He ascribes the rekindling of a positive outlook to the support of his friends, family and partner, Leilah, and even to a newfound gym routine – "my meditation" that helps him keep his head in check. Returning to writing, meanwhile, has been like "a counselling session". "When I'm writing, I'm going back to the real pain of everything," he explains. "Getting it down on paper, and getting

JOSH: A THANK YOU

SAM CARTER PAYS TRIBUTE TO **JOSH MIDDLETON**: THE MAN TASKED WITH THE IMPOSSIBLE JOB OF STEPPING INTO **TOM SEARLE**'S SHOES

"If it wasn't for Josh, I don't know what we'd have done. I hope everyone realises how important Josh was to us. He'd played guitar with us years ago, but I think him coming to be around us, playing those shows, seeing what we were going through… He came in, never once made it about him or put himself forward. He just wanted to do his friend justice, and I think he more than did that.

"He is a joy to be around. He was Tom's favourite guitarist, Tom was his favourite guitarist; Tom said he wanted Josh to play Brixton Academy if he couldn't, and there's never any doubt it was going to be Josh. It's nice having him here to experience this with us. He's so likeminded with all of us. It was a no-brainer, and all fell into place in a really strange way. He was with us throughout everything, he knew everything that was going on. We could not have done this without him."

it off my chest… Whether we use it or not, it's off my chest, and I can move forward. I'm moving away from a lot of my anger."

He's enjoyed the challenge and responsibility, too, of stepping up to help fill the creative and organisational void left by Tom, for so long the leader of the band, to define a path that is both respectful to the past yet focused on the future.

"We believe in ourselves and what Tom left us. Everyone knows what they're doing and that we have to work, work, work, and we've all pulled together to do that," he says. "Before, Tom would do everything [for the band]. We've had a 10-year masterclass in how to do stuff and how not to do stuff.

"I never want to forget what happened. Because there were so many lessons Tom taught us. This has been the worst time of my life, but also the most beautiful time seeing how much everyone has been there for each other. Going through something this massive, it really brings you together… I don't think you can become as close as we are now without going through this.

"IT'S REALLY SPECIAL TO US THAT TOM'S PLAYING IS ON DOOMSDAY"

DAN SEARLE

"After the dust has settled," he adds, "the music became the most important thing again."

Dan Searle is laughing a self-deprecating laugh, wondering how, without noticing, he has become quite so much like his brother.

"Sometimes I don't know if I'm subconsciously pretending to *be* Tom, or if he's channelling through me and making me like he was…" Dan smiles. "It's one of the two. I've driven myself into the ground working on Doomsday – and we've got other songs, too, you know!" he laughs. "I used to look at Tom when he was working in the studio and think, 'You've got to stop this, and come up for air.' I've been doing everything that drove me crazy about him! And I don't know where that comes from, because I certainly didn't approve of it when he was doing it!

"Tom was so… I don't know what the best word is…" After a moment's thought: "Tom would drive me crazy doing such radical things. You'd think something was done; an album would be mastered, then Tom would want to redo loads of things. He never made a song worse – but it's hard to find where Tom's obsession intersected with getting it right. Was the music great because he was obsessed – or was it great in spite of his obsession? I'm wary of the advice I used to give Tom, to take a step back. Life's too short to be ruined over wanting to write perfect songs. I want to write perfect songs because I want to do my brother justice. Why he did…" he asks himself rhetorically, "well, that's a question for Tom. And we can't ask him."

Dan Searle smiles again. That is just one of the many questions the drummer has been dealing with in recent months, and spends much of our hour together, the sun going down as we talk, working through out loud. Dan doesn't so much as wait for questions as ask himself his own, the search for an answer simply leading to another question. Some of them are logical, rational. "Much of the past year has been about, 'How does this band work now?'" he says. "Who leads the way? Who puts their foot down? Who dictates the direction?" Others, less so.

Architects play London's O2 Academy Brixton in November 2016 (main and inset, top left)

"I OWE IT TO TOM TO MAKE THE MOST OF MY LIFE"

DAN SEARLE

"There's the paranoid part of me that asked: 'Can our first song back be a 'Tom song' [that he had worked on]?" he questions of digging up the material left in demo format by his brother. "I didn't want to be like vultures at the scraps of Tom's work, trying to stay alive off what he left us… There are times I write something and it sounds totally like Tom would have written it. Then part of me thinks that I don't want to sound like I'm ripping off Tom. This is the sort of paranoid dilemma of someone in my shoes, you see."

Doomsday is where many of those questions play out, embodying that confusion that gnaws at a grieving mind. Dan describes it as "Jekyll and Hyde", a reflection of a heart weighing heavy. Grief is such, says the author of words that struggle with acceptance ('*You said you cheated death / But heaven was in my head*') and hint at guilt ('*What if I completely forget? / What if I never accept?*'), yet offer a chink of light ('*I have to do this for you / And the only way out is through*'). Because grief is not so much a black cloud engulfing the sky day in, day out – there is happiness to be found in the everyday, still, even during our saddest times – as one that looms in the background, threatening to block out the sun without warning, to prey upon a guard left down however temporarily.

"You're sure Ally Pally is this way, Sam?"

"It was hard to know the right approach [with Doomsday]," Dan says. "The song was about Tom, but in what way? I could come at it from all sorts of perspectives. I felt such nihilism when Tom died, like the world and everything was totally pointless. But I didn't want to come out with a song that was all angry and bratty about Tom dying, like a toddler throwing their toys about the pram. I *am* angry about it, but it felt like the first response to it being some angry fuck-the-world thing felt… *childish*. After all, it was Tom who lost his life. Who am I to be all, 'Woe is me'?

"It seems very self-centred because Tom went through so much, but it feels like we're not quite ready to speak about what he went through. And how even do we do that?" Dan continues. "Obviously, whenever our next album comes, that will be covered, but I'm still figuring out how that is approached. How to be poetic about that, but also how much people should know about what Tom went through… It just felt the most immediate thing that comes out when *you* are suffering is what you know about what *you* feel, and seeing if writing about that can help."

And did it?

"Songwriting has definitely been a good thing for me," he nods. "I've enjoyed it. You know, at first I didn't know if the band would continue. I really didn't want to pretend that it would… and it felt like really poor taste to even discuss it. I had to say something immediately afterwards, because people were going to ask, but I didn't want to go into it too much. I didn't want to make any promises. It wasn't about the band, it was about *Tom*. And I didn't know how Josh [Middleton, who has taken up Tom's mantle on guitar]'s talents would work in this band. It's worked really well, but I don't want to make any promises about when an album might come. I just need to make sure so much that it's the album it needs to be. It's hard for me not to think about what other people might think. It's hard for us now to imagine it like Tom had written it. I'm excited to build for the future, as long as we do it right. I don't want to lose sight of Tom within the process."

How do you balance that with your own vision for the band, though? To fulfill what you want to…

"…Because it's my career, my life, my livelihood?" Dan interjects. "Sure, I know. It's difficult. I think going into the studio has made me remember how much I need to keep Tom in mind. We talked about where we wanted to take the next album. The assumption was Tom would write another album. Which probably sounds daft, but we talked about the next album, we wrote some songs… It's funny…"

Dan pauses to take a deep breath.

"Further down the line… when Tom was in a more… dire situation… at that point his perspective on the band cut through all the bullshit of this being our 'career'. When we first started this band, we just got into a room and made music – we didn't think about anything else. And that was kind of what Tom had been stripped down to by his illness. I think if Tom had written an album at that point, it would have been 16-minute songs!" Dan laughs. "Now, we can't do that – it would end the band!" Another laugh. "But I want to take some of that spirit. I want to honour what Tom wanted. When an album does come out, there will be some songs on there that Tom completed, and I can't wait for you to hear them.

"I don't want [whatever we do from here] to be all doom and gloom," Dan continues. "I don't want it to be a message of total despair. I don't feel like 'fuck the world' because Tom died any more. I feel like I have more incentive to live, and make the most of my life, and feel gratitude for everything we have. I owe it to Tom; it'd be terrible if I just wasted it away. Tom would think that was ridiculous. You have to use things like this to evolve and learn more about yourself. And that's what I'm trying to do: use it as a chance to grow, be a better person and live a fuller life.

"People think they're immortal, but losing your twin brother, you can't get much more of a wake-up call," he says, voice heavy. "Life does end, and not necessarily when you're elderly. Live it. Don't daydream your way through it.

"Tom wanted to *live*," he finishes. "I've got to do this for him."

DOOMSDAY IS RELEASED THIS WEEK VIA EPITAPH. ARCHITECTS PLAY LONDON'S ALEXANDRA PALACE ON FEBRUARY 3, 2018 – SEE THE GIG GUIDE FOR INFORMATION

THE SHOW OF THEIR LIVES

NEXT FEBRUARY, ARCHITECTS HEAD TO **LONDON'S ALLY PALLY** FOR THEIR BIGGEST EVER SHOW. **SAM CARTER** LOOKS AHEAD TO THE EVENT – AND REVEALS THE IMPORTANT PART THE VENUE HAS PLAYED IN THE BAND'S PAST…

"Back in 2012, I thought Architects were done – I thought we were toast, especially in the UK. But when we played Alexandra Palace as part of the UK Warped Tour, it was one of the most insane shows we'd played at that point. I remember looking out at the crowd and thinking, 'This is crazy!' To think that we now have the full stage to ourselves… We're gonna blow the whole budget on production. You can't just walk on at a show as special as Ally Pally with two cabs and a mic stand. That's not cool. The music and the level we're at now, All Our Gods Have Abandoned Us deserves a full show. I wish I was on the other side seeing it! I get nervous thinking about it. Our full show, 10,000 people, no seats… I never thought that we'd ever play Brixton Academy [a venue half the size of Ally Pally]. But even before we got offstage there [last November], I was like, 'Ally Pally. Wembley. Let's go. Let's go, let's go!'

"We're always moving our markers. Life is too short to be fine with where you are. Be the best. When you're old, you can look back on how hard you worked and say, 'I was the best.' That's a very Tom thing he instilled in us. He never settled. He'd get up every day and be the best person he could be. And we want to be the best band in the world."

FORCE OF NATURE

ARCH ENEMY'S ALISSA WHITE-GLUZ HAS SPENT HER ENTIRE LIFE FIGHTING FOR EVERYTHING SHE HAS. ON THE EVE OF HER BAND'S NEW ALBUM **WILL TO POWER**, SHE REVEALS TO SAM LAW THE BATTLES SHE'S HAD TO FACE IN DEFENDING HER BELIEFS...

Deep confidence. Educated clarity. A crackling undertone of excitement. Conversation with Arch Enemy vocalist Alissa White-Gluz might take place a few decibels down from her behind-the-mic standard, but it's right up there in terms of intensity. Until, that is, we ask her about the night she was asked to join the band...

"I thought I was being catfished!" she laughs, re-living the call. "I was thinking, 'Is this some sort of joke?' It was the small hours of the morning. I was touring South Korea, I think. And their then-singer Angela [Gossow] sent me this cryptic message asking me to Skype Michael [Amott, guitar]. Things went incredibly quickly from, 'Hello, this is Alissa, is this Michael?' to 'We want you to be the singer in our band!'"

This is, of course, real life, not fantasy. And as Will To Power – Alissa's second album with the Swedish titans – looms on the horizon, she's in reflective mood. So how exactly did the girl from Montreal end up amongst Europe's metal elite?

"I was never a kid in my bedroom singing into a hairbrush and jumping on the bed," she reasons. "I didn't dream of being a star. I was more interested in the creative process."

Raised by working-class, artistically minded parents in Canada's vibrant south-eastern corner, off-kilter inspiration blossomed early. Mock TV shows (High School Madness – filmed on VHS in the family basement), re-imagined Disney adventures – storyboarded with alarming accuracy – and a love of musicals like Andrew Lloyd Webber's Jesus Christ Superstar segued into work in musical theatre and set design.

Lured by the DIY ethos and energy of Quebec's underground scene – first as a fan, then as singer in fledgling bands like Hollow Reign – into a network of dingy venues and dive bars, Alissa's teenage years were less rebellion than creative expansion. "I'd get involved in everything," she explains. "Hand-drawing the flyers, silk-screening the T-shirts, even putting down the deposit to rent the bar. Usually I'd end up losing money.

"I remember times when we almost couldn't get by," she smiles. "But I don't think that's a bad thing. Nothing was sugar-coated. I was never given an allowance; never given *anything* for free. I grew up really knowing the value of a dollar. I'd modify things, fix them rather than replacing. I'd think hard about what I needed and appreciate what I had."

That quick mind and thick skin precipitated self-determination. Anti-materialist; straight-edge; feminist; vegan – where societal norms didn't measure up, there was no hurry to fall into line. "I remember finding it shocking that my friends would just throw food in the basket without checking the ingredients!" she half-laughs. "I even abandoned religion at about eight years old. I told my mom, 'I just don't believe in this.'"

> "THERE'S NO POINT HAVING A VOICE IF YOU **HAVE NOTHING TO SAY"**
>
> **ALISSA WHITE-GLUZ**

Forming The Agonist in 2004, Alissa would face a character-defining dilemma on which the hard-line wasn't so easily drawn: pursue the dream or follow her friends to university.

Typically tenacious, for a time she refused to choose between creative and intellectual sacrifice. "It got crazy," Alissa admits. "I was trying to do assignments on the plane to go on tour in Europe then fax them from the airport. I'd be in random cities, having to pay an invigilator just to let me sit my exams. Eventually, [I had to let go]. Life became just about work and the band."

For a time, though, the high-flyer struggled with the clipped-wings of long-term touring.

"Being in a van, sleeping on this little seat with four other people whether its 45 degrees in Arizona in the summer or minus 30 in Canada in the winter, not having anywhere to go to the bathroom or shower, but still having to be photo-ready and onstage... It messes with your mind. I definitely had struggles with depression."

An unexpected ally, however, would reach out of the black. "Angela first emailed me around 2007, just to say that if I ever needed to talk, I could feel free. She was like this big sister offering some much-needed mental and emotional support. It was amazing how much less alone that made me feel."

Still, the struggle was to continue a few more times around the sun. If Arch Enemy was the redemptive dawn, those final years with The Agonist were the deep darkness preceding it. "2011 into 2012 was my lowest point," Alissa winces. "I was dealing with a lot of psychological abuse. [It seemed] I was in this environment where no-one wanted me around; where I was a bad person; where I wasn't a great performer."

Salvation came, unexpectedly again, as power-metal monarchs Kamelot sent their summons. "They offered me a spot onstage and a bunk on their bus, despite my not being by any means a necessary part of the band; this great band, playing these huge crowds. That gave me such confidence as a performer and as a person. It shook me back to reality. They saved my life. And then in 2013, I got that message from Angela..."

After years at the grind, the relief was overwhelming. Even after 2014's acrimonious sacking from The Agonist (an outfit she felt there was still unfinished business with), Alissa is thankful. "It had felt like more than a decade of working for no money and no respect. I believe in being persistent, in being resilient, and that hardships are things that strengthen your character. Strength of character isn't something you can learn or buy. It's got to be something you go through."

Looking forward, as creative partners go, Alissa could do an awful lot worse than the great Michael Amott. "He's an expert in Arch Enemy. He's an expert in music," she gushes. "Every show we put on, every fan we meet is like a catharsis. They make me think of everything that's happened up to now, and everything that I want to happen in the future."

And, for that straight-edge, feminist, vegan (now peta2 Libby Award-winning) kid who scrapped and sacrificed her way from the Montreal dives to the world stage, it's not a bad place to fight the food fight on a grander scale, is it?

"There's no point in having a loud voice, or a big reach," she grins, "if you don't have anything to say."

WILL TO POWER IS OUT ON SEPTEMBER 8 VIA CENTURY MEDIA. ARCH ENEMY TOUR THE UK IN FEBRUARY 2018 – SEE THE GIG GUIDE FOR INFO

PHOTOS: PAUL HARRIES

The K! office's air-con was quite something

GOING GREEN

ALISSA REVEALS THE ROOTS BEHIND HER PASSIONATE ADVOCACY OF A VEGAN LIFESTYLE...

"I've been a vegetarian for 32 years and vegan for almost 20. My mom was vegetarian; I remember asking her what my friends were eating in their sandwiches at school. She told me that it was probably the body of a pig. I thought, 'But the pig needs its body!' I couldn't understand why people would eat that when there are so many other things.

"I began to make the connections towards going vegan at 13. I remember thinking it didn't make sense for so many dairy products to be on so many shelves in so many stores for such a cheap price and for the animals still to be treated properly.

"I was vocal about veganism before I was in a band. In high school, I'd have to write or call or visit companies to get information. I started doing fundraisers. I did an environmental awareness week. I painted this enormous poster of Captain Planet and posted it in the school hallways.

"That was also my first experience of trolls – guys would deface those posters. In the internet age, it's not gotten better. I'm vegan; I'm straight-edge; I'm female. All of that can be enough to bait some people into being rude. There's more good than bad, though. I don't see what the purpose of having fans would be if I didn't have anything to contribute other than music."

JAMES PRICE

24, DRUMS

"At school, I was a skater. There was a skatepark in a nearby town called Shoeburyness, so me and a bunch of schoolmates used to hang out there. I didn't overly enjoy school, but I was good with languages like French and Spanish. Unfortunately I can barely speak them now! Back then all I wanted to do was skate and play Xbox. I heard a lot of music through the Tony Hawk's games. They'd have bands like Rage Against The Machine and Rancid, so skateboarding definitely shaped the music I listen to.

"Before I was in a band with these guys I played in a reggae band during college. The biggest show we played was supporting [American reggae stars] SOJA when they played Islington Academy, which was massivefor us because we were such fans. It was often a struggle finding gigs, but I'll always look back on them as good times. It's where I learned my craft.

"I think within the band I'm known as the 'wild one', because I will basically do anything. I watched a lot of Dirty Sanchez growing up, so that probably influenced me. I nearly wrote off a tour once, because Phil and I were walking down some stairs in a Travelodge and I asked him, 'Shall I do a Jason Bourne?' I threw myself over the banister to the other stairway and landed on my ankle funny. I was laid out in my bunk for two days. I try not to do that much now because these boys get worried. I think they get a bit annoyed, to be honest!"

CONOR MASON

24, VOCALS

"The best piece of advice I ever got was from my teacher, Mr. May. My problem as a kid was I did so many things, from ski racing to music, that I never put my energy into one thing. One day he said outright, 'You're a jack of all trades, but a master of none.' It completely floored me! But after that I decided I would focus on being the best singer I can.

"I'm really close with my two sisters. Growing up as the only boy they definitely picked on me, but I knew how to easily wind them up. Then when our parents got divorced we grew into best friends and I see them all the time now. We support each other, so in a way something really good came from it.

"My dad is a catholic gospel singer, but my parents never forced religion onto me, which I'm glad about. I'm an atheist, but I do in some respects believe in something bigger out there. The past couple of years, I've really come to believe in energy and that what is given out comes back to you. A lot of that came from my mental health struggles last year. I couldn't sleep for about a year and I took everything under the sun to help. When we were on tour in America I said, 'I need help or I'll have to quit.' It was really bad. But when I stopped and thought positively, my mind eased up. I started to get healthy and sleep again. I learned so much about myself through how sad I was, and it made me realise that everyone has their own shit going on. Now I really appreciate my life and I try to be as good as I can to everyone."

STEAL THE SPOT

Nothing But Thieves are in a very good place. We don't mean the pleasant, leafy north London cemetery they wander around with K! today, so much as the rare heights where they now find themselves: standing on the precipice of becoming UK rock's Next Enormous Thing.

Unless you've spent the last few years in an Airbnb on Mars, it's been hard to miss the band's meteoric rise. Since forming on Southend-on-Sea's gig circuit they've gone from hustling at local venues, to nabbing arena-stomping support slots with Muse and twenty one pilots. Their 2015 self-titled debut soared straight into the Top 10 on the UK Albums Chart and this year so far has seen them make their debut as festival headliners at 2000trees. It's a sign of things to come, especially with follow-up album, Broken Machine, right around the corner.

Unsurprisingly, though, for a gang whose influences span from Radiohead to Green Day, each of them has walked a different road to get to this point. So, for those who have been taking that extended break on the red planet, it's time we got to know them before they shoot off into the stratosphere…

LING TLIGHT

WITH THEIR STUNNING SECOND ALBUM, **BROKEN MACHINE**, OUT THIS WEEK, **NOTHING BUT THIEVES** ARE SET TO GATECRASH ROCK'S BIG LEAGUES AND GO SUPERNOVA. TIME TO MEET THE BAND WITH THEIR SIGHTS SET ON THE STARS...

PHIL DLAHE

28, BASS

"The others say I'm 'The Band Dad', which is probably because I'm the oldest. I look after everyone. I can be really grouchy, but I'm trying to get out of that habit, because who wants an angry dad? I'm the youngest in my family, though, which was great because I got away with a lot! By the time I came along my mum had chilled out; I'd get a tattoo and it wouldn't be a problem.

"My one skill is probably my wealth of music knowledge. It's useless in most parts of my life, but I'm completely obsessive. I *love* playing video games. I just got a Nintendo Switch, so it's been a Legend Of Zelda-fest at the moment. I just love getting lost in a good story, which is why I read tons. I prefer sci-fi and dystopian fiction like [Canadian author] Margaret Atwood. I'm basically the biggest geek that's dressed up like a musician you will ever meet.

"My aspirations are quite simple, really. Knowing that I'm doing what I love is enough to get me out of bed in the morning. I've spent enough days working a nine-to-five job as a carer to know how bad it can get. I looked after elderly and disabled people, which was a very rewarding job. But once you've seen what's potentially at the end of the road, it really makes you want to make the road worth it. You want to give it the fairest crack you can and I feel very privileged to be doing what we're doing."

DOM CRAIK

24, GUITAR

"My surname is Scottish, but I've lived in Leigh-on-Sea, Essex, most of my life. It's quite weird, but me and my three siblings were actually born in my family's house. I think it's because my mum is lazy! I was very happy growing up there and I go back as often as I can. Phil is my cousin and we're quite similar in our sense of humour. That's where we marry, but not in an incestuous way! We watch a lot of comedy on the road and I like dry, quite controversial humour like Ricky Gervais. I would say that I'm a bit of a morale officer in the band. I try to keep a smile on everyone's faces and I like keeping harmony within the group.

"I like seeing the world, which I wouldn't have said before the band. Tokyo is an assault on the senses! It has tastes you've never experienced before, and standing in the middle of the crossroads in Shibuya [in Toyko] is overwhelming. I can't describe it, but I think the best places are like that – all you can say is, 'Go there!' I want to see South America next.

"I think there is something in me that is always exuding ideas, and I can't switch off. It sounds a bit clichéd, but 'ambition' is the word and I got that from my dad. He built up his own hot tub business from a garden shed, which is about as Essex as it gets! He inspired me to always better myself. It would be my personal worst nightmare to be born in a town only to work and then die in that town. I want to always be moving forward."

JOE LANGRIDGE-BROWN

26, GUITAR

"A lot of what I do in the band is as a middle man. Since our managers are over in America, I do a lot of that from here. I respond to all the emails and I make sure shit gets done. I've been in bands since I was a kid and I guess I'm just good at keeping a band up and running. It's a different skill to being a musician.

"I didn't know what I wanted to be growing up. I took an Ancient History degree because I was always interested in history at school. I took a few years out of university to concentrate on the band, but I went back and finished it later. It wasn't too bad because I could use my student loan to support the band and I'm also supremely good at cramming. I left with a 2:1 in the end and the day after my last exam we went into a recording studio!

"I've worked pretty much every delivery job: pizza, Indian takeaway, wood! It was the perfect job for me because I could be in the car listening to music and doing emails. I don't really have any passions outside of music, although I am a big Arsenal supporter. I have an irrational fear of cups. I'm fine with paper cups, but I can't drink out of a mug. I hate hot drinks, but I like soup, so go figure!

"When I told my parents I wanted to do the band for a living, they were very supportive. Early on my dad would drive us up to gigs in his transit van with lilos in the back. I think they saw how much I wanted it, and they know if I put my mind to something, I can do it."

BROKEN MACHINE IS RELEASED ON SEPTEMBER 8 VIA RCA

WORDS: JAMES MACKINNON **PHOTOS:** GOBINDER JHITTA

PHOTO: GETTY

PHOTO: LINDSEY BYRNES

CASEY
KERRANG!

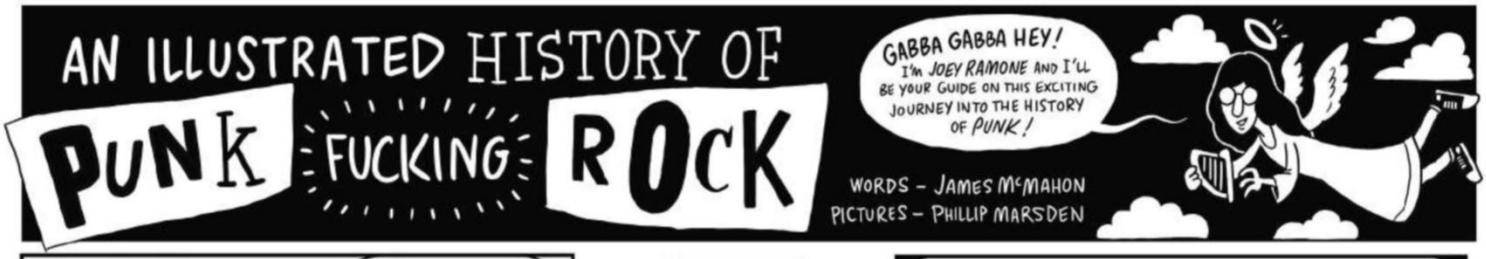
PHOTO: ARTŪRS BĒRZIŅŠ

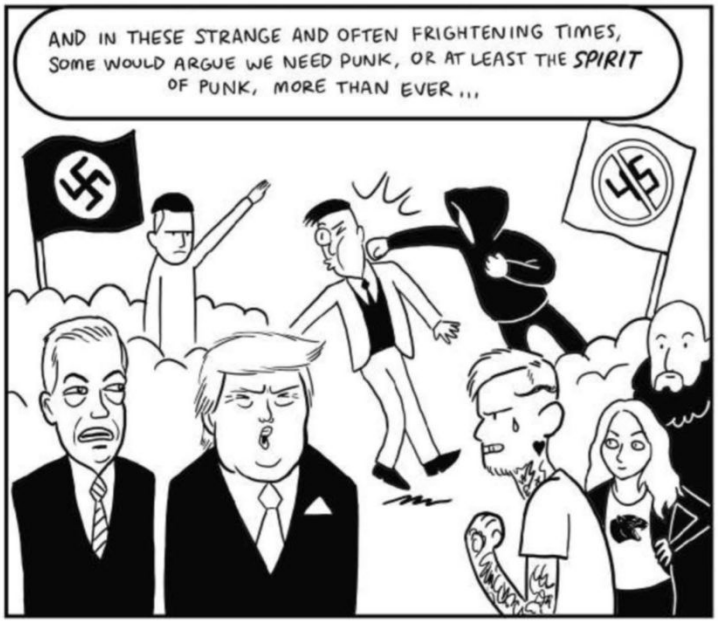
PHOTO: BRANDON SLOTER

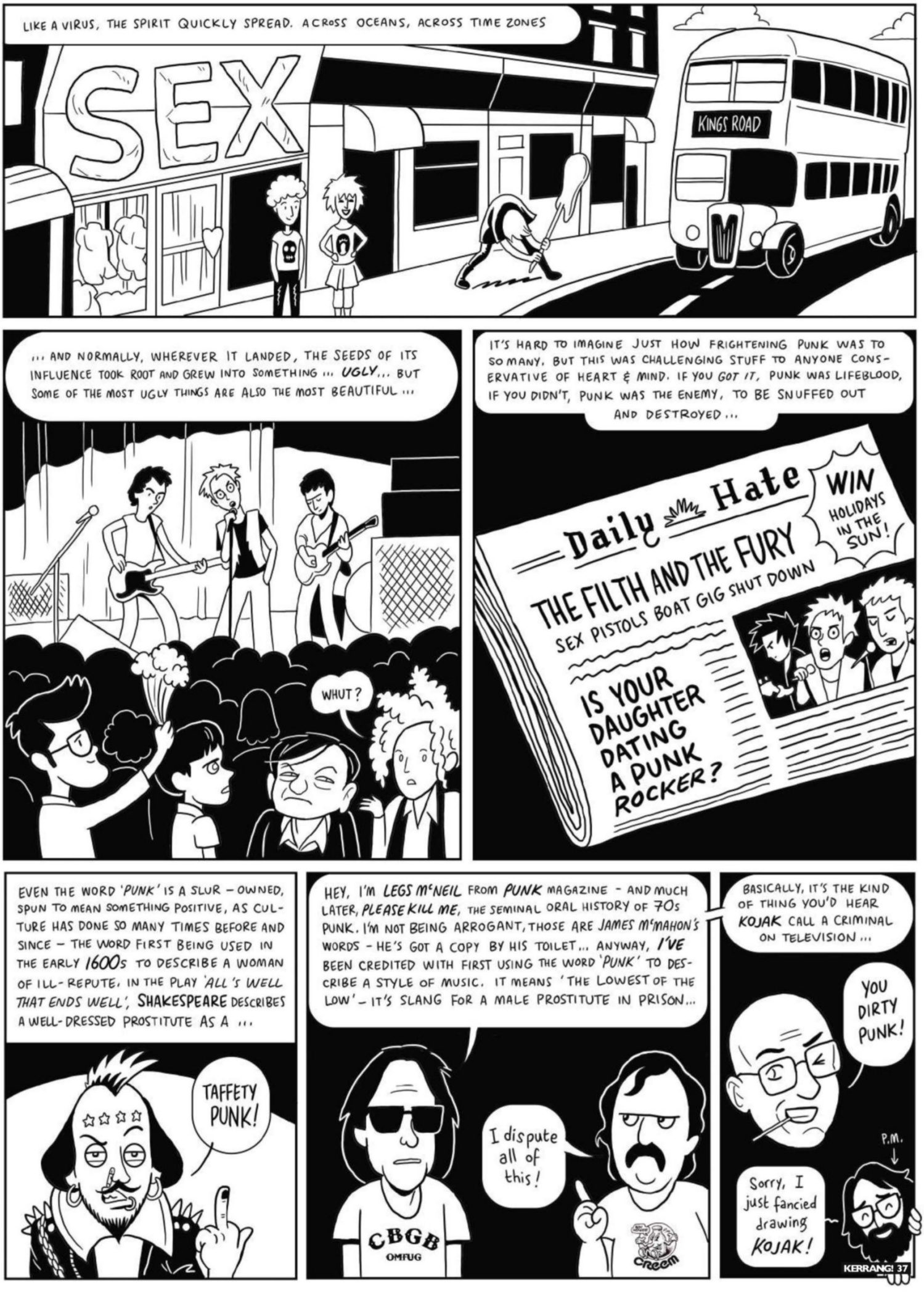
smashing pumpkins
KERRANG!
PHOTO: GETTY

AN ILLUSTRATED HISTORY OF PUNK FUCKING ROCK

WORDS – JAMES McMAHON
PICTURES – PHILLIP MARSDEN






LIKE A VIRUS, THE SPIRIT QUICKLY SPREAD. ACROSS OCEANS, ACROSS TIME ZONES
SEX
KINGS ROAD
... AND NORMALLY, WHEREVER IT LANDED, THE SEEDS OF ITS INFLUENCE TOOK ROOT AND GREW INTO SOMETHING ... UGLY... BUT SOME OF THE MOST UGLY THINGS ARE ALSO THE MOST BEAUTIFUL ...
WHUT?
IT'S HARD TO IMAGINE JUST HOW FRIGHTENING PUNK WAS TO SO MANY. BUT THIS WAS CHALLENGING STUFF TO ANYONE CONSERVATIVE OF HEART & MIND. IF YOU GOT IT, PUNK WAS LIFEBLOOD, IF YOU DIDN'T, PUNK WAS THE ENEMY, TO BE SNUFFED OUT AND DESTROYED ...
Daily Hate
THE FILTH AND THE FURY
SEX PISTOLS BOAT GIG SHUT DOWN
WIN HOLIDAYS IN THE SUN!
IS YOUR DAUGHTER DATING A PUNK ROCKER?
EVEN THE WORD 'PUNK' IS A SLUR – OWNED, SPUN TO MEAN SOMETHING POSITIVE, AS CULTURE HAS DONE SO MANY TIMES BEFORE AND SINCE – THE WORD FIRST BEING USED IN THE EARLY 1600S TO DESCRIBE A WOMAN OF ILL-REPUTE. IN THE PLAY 'ALL'S WELL THAT ENDS WELL', SHAKESPEARE DESCRIBES A WELL-DRESSED PROSTITUTE AS A ...
TAFFETY PUNK!
HEY, I'M LEGS M'NEIL FROM PUNK MAGAZINE - AND MUCH LATER, PLEASE KILL ME, THE SEMINAL ORAL HISTORY OF 70S PUNK. I'M NOT BEING ARROGANT, THOSE ARE JAMES M'MAHON'S WORDS - HE'S GOT A COPY BY HIS TOILET... ANYWAY, I'VE BEEN CREDITED WITH FIRST USING THE WORD 'PUNK' TO DESCRIBE A STYLE OF MUSIC. IT MEANS 'THE LOWEST OF THE LOW' – IT'S SLANG FOR A MALE PROSTITUTE IN PRISON...
CBGB
OMFUG
I dispute all of this!
BASICALLY, IT'S THE KIND OF THING YOU'D HEAR KOJAK CALL A CRIMINAL ON TELEVISION ...
YOU DIRTY PUNK!
P.M.
Sorry, I just fancied drawing KOJAK!

BY THE 80s, PUNK STARTED SPLINTERING OFF. THE RESULT WAS A LESS COHESIVE SCENE, BUT A MYRIAD OF INTERESTING SOUNDS WERE BEING PRODUCED, AND CHALLENGING IDEAS BEING SHARED...

MYRIAD? You swallowed a dictionary or what, mate?

IN THE U.S., FEW DID MORE TO SPREAD THE GOSPEL OF HARDCORE – A MORE AGGRESSIVE TAKE ON THE PUNK WE'D HEARD SO FAR – THAN ***BLACK FLAG***, FROM HERMOSA BEACH, CALIFORNIA. THEY DRAGGED THEIR DO-IT-YOURSELF ETHOS ACROSS THE COUNTRY, FORGING TOURING ROUTES THAT PIONEERED THE WAY FOR THE BANDS THAT FOLLOWED TO PLOUGH.

SHOUT OUT TO ***MINOR THREAT*** TOO, ALTHOUGH THEY DIDN'T STICK AROUND FOR VERY LONG, THEY WERE INSTRUMENTAL IN POPULARISING THE ***STRAIGHT EDGE*** LIFESTYLE... ALTHOUGH IT ONLY REALLY CAME ABOUT BECAUSE THEY WERE SO YOUNG AND WANTED TO BE ABLE TO PLAY IN BARS...

Look, if we put an 'X' on our hand, you'll know we're underage and not to sell us booze...

THEIR INFLUENCE WOULD EXTEND MUCH FURTHER THAN THAT THOUGH...

AND MANY WHO WOULD SHAPE THE LANDSCAPE OF PUNK ROCK TO COME WERE PAYING ATTENTION...

ACTUALLY, CAN I PRESS PAUSE ON THE HISTORY LESSON? IT'S QUITE FRANKLY RIDICULOUS THAT WE'VE COME THIS FAR WITHOUT PAYING RESPECT TO THE VAST AMOUNT OF ***WOMEN*** THAT SHAPED PUNK ROCK...

THAT WAS JUST ONE OF THE WAYS THAT PUNK MATTERED, IT GAVE A VOICE TO THE VOICELESS. SURE, THAT ALL SOUNDS ROSY IN HINDSIGHT AND I'M SURE IT WASN'T EVER AS IDEALISTIC ON THE FRONTLINES AS THAT SOUNDS, BUT THERE WAS CERTAINLY MORE DIVERSITY IN PUNK THAN IN OTHER FORMS OF MUSIC...

YOU HAVE TO REMEMBER THAT WHEN PUNK CAME AROUND, ROCK HAD BECOME A PRETTY BLOATED PLACE. A PLACE WHERE GUITAR SOLOS LASTED FOR DAYS, AND LET'S NOT TALK ABOUT THE DRUM SOLOS! IN THE LAND OF THE DINOSAURS, BIG BEARDS AND *BRUT* AFTERSHAVE RULED ALL...

ELO

AMONGST ALL OF THIS BULLSHIT, THE MESSAGE THAT ANYONE COULD MAKE ART, THAT HAVING SOMETHING TO SAY WAS MORE IMPORTANT THAN MUSICAL ABILITY, WAS SO POWERFUL...

A — THIS IS A CHORD

E — THIS IS ANOTHER

G — THIS IS A THIRD

NOW FORM A BAND

VANS WARPED TOUR '17

IN 2017, PUNK IS EVERYWHERE... AND IN MANY WAYS THAT'S PROBLEMATIC BECAUSE IT BELONGS TO EVERYONE, AND EVERYONE HAS A DIFFERENT IDEA OF WHAT IT IS, OR SHOULD BE...

I'VE EVEN SOMETIMES WONDERED WHETHER THE WORD PUNK DOES MORE HARM THAN GOOD NOW. IT'S BEEN USED TO SELL BEER AND BUTTER AND MORE TERRIBLE T-SHIRTS ON THE HIGH STREET THAN I'VE PLAYED GAMES OF PINBALL! HOW CAN IT MATTER WHEN IT'S BEEN CO-OPTED BY SO MANY DIFFERENT, DISPARATE FACTIONS?

HEY, I THINK A LOT, ALRIGHT? ONCE YOU'VE GOT OVER THE *WINGS* THING, THERE'S NOT A LOT TO DO UP HERE...

AND HERE'S ANOTHER THING, THERE'S BEEN PLENTY OF *NEW* PUNKS... JUST AS HOSTILE, JUST AS CONFRONTATIONAL... THEY JUST DIDN'T AND DON'T SOUND THAT MUCH LIKE THE PUNK I'M TALKING ABOUT HERE...

BUT THESE ARE COMPLICATED ARGUMENTS, ONES BEST SAVED FOR COMICS WITH MORE THAN FOUR PAGES TO EXPRESS THEM IN. ONE THING'S FOR SURE, THE OUTLAW SPIRIT THAT BIRTHED PUNK AS WE KNOW IT, WILL NEVER, EVER DIE...

SUUUCK

HOCK

PTOO!

THE END

THE SONGS THAT SAVED MY LIFE

WITH **A7X** CURRENTLY RELEASING LOADS OF WEIRD COVERS (SPANISH-LANGUAGE MEXICAN FOLK SONGS, ANYONE?), WE JUST HAD TO DELVE INTO GUITAR WIZARD **SYNYSTER GATES'** IPOD TO FIGURE OUT WHAT'S NEXT. FIFTY PENCE SAYS DURAN DURAN...

THIS WEEK: SYNYSTER GATES, AVENGED SEVENFOLD

THE SONG THAT MADE ME WANT TO BE A MUSICIAN WAS...

BLACK DOG

LED ZEPPELIN

"The first time I heard this, I was super-young. It was on TV, on a commercial for [U.S. radio station] KLOS, and when I heard that riff I just *had* to know how to play it. I hadn't really started learning any instruments at that point – I'd seen my dad play and dabble, but this was the first thing I ever deliberately set out to learn. It was the heaviest and coolest thing I'd ever heard in my life."

FIND IT: Led Zeppelin IV (1971)

THE SONG THAT MAKES ME THINK OF HOME IS...

HAPPINESS IS A WARM GUN

THE BEATLES

"As a little boy, I did a lot of house cleaning and chores on Sundays while listening to this song. Both of my parents are big Beatles fans, and if this comes on now I flash right back to the house I grew up in. At the time, I was obsessed with the ending, and I would try to sing that high vocal. In later life, it's become my absolute favourite Beatles song, for a bunch of different reasons."

FIND IT: The Beatles (1968)

THE SONG I WOULD LIKE TO COVER IS...

BOHEMIAN RHAPSODY

QUEEN

"It would be the craziest challenge of all time trying to cover Bohemian Rhapsody. Lately, we've been doing lots of different guitar-centric arrangements of things and using a lot of pedals and effects that we could put to good use, but I don't know how we'd tackle the vocal section of this. Maybe you'd blend them with the guitars? You could do *anything*, really. There's such a huge palette there, and although we should probably make it quite Avenged, I don't think I'd actually want to."

FIND IT: A Night At The Opera (1975)

"SINGING BEAST AND THE HARLOT RUINS MY NIGHT!"

SYNYSTER GATES

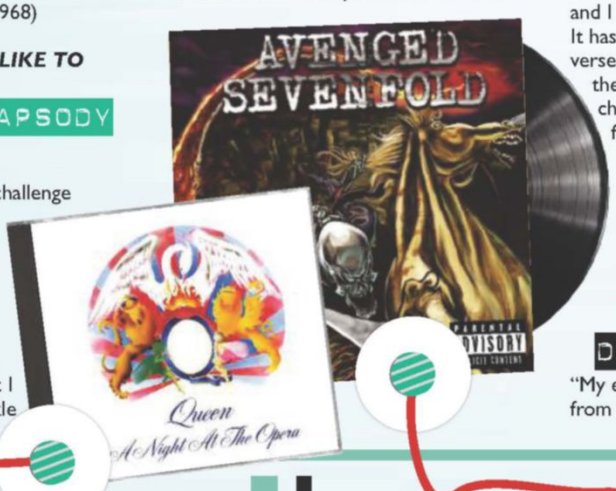
THE SONG THAT'S MADE ME THE MOST CASH IS...

BAT COUNTRY

AVENGED SEVENFOLD

"It's hard to say, because we don't get the 'mailbox money' so much anymore [*where you get a regular royalty cheque – Music Biz-Ed*], which is one of the dying elements of the music industry. But I'd definitely say Bat Country or A Little Piece Of Heaven have been the biggest songs for us, in that our fans really latched onto them. We always set out to write things that we like, and I didn't even really think Bat Country was going to be all that special, but it just connected with people."

FIND IT: City Of Evil (2005)



THE LAST SONG I LISTENED TO WAS...

WONDERBOY

TENACIOUS D

"This is my son's theme song. Back in the day, Mushroomhead gave us a lot of opportunities by taking us out with them. One night I got high with one of them and watched this Tenacious D DVD on the bus, and the talent blew my fucking mind. This song is pretty brilliant, and I was singing it to my three-month-old son and thought, 'I've got to fucking listen to that again!' And my wife fell in love with it, too."

FIND IT: Tenacious D (2002)

THE SONG I WISH I HADN'T RECORDED IS...

BEAST AND THE HARLOT

AVENGED SEVENFOLD

"Do I have to stop at just one? I could throw a lot of tracks on City Of Evil under the bus. There's a lot of choruses I hate singing – and I *hate* singing Beast And The Harlot. It has this cool intro, it's got this driving verse, and then it's got the most 'what-the-fuck-were-we-thinking?' *poppiest* chorus! We've been playing it for 12 fucking years, and having to sing backing vocals on it ruins my night!"

FIND IT: City Of Evil (2005)

THE SONG YOU WOULDN'T EXPECT TO FIND ON MY IPOD IS...

THE CHAUFFEUR

DURAN DURAN

"My earliest memories of music come from the babysitter I had from the age of

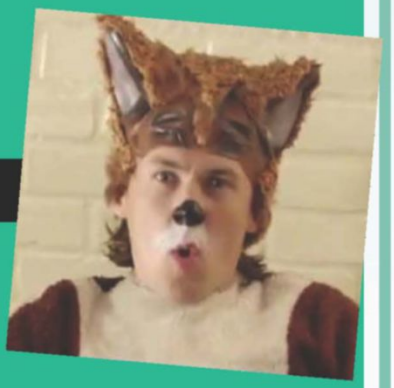
WORDS: DAN SLESSOR **PHOTO:** ANDY FORD

beat rate 98 Bpm Eog | 117 63 heart 85 | high normal low

THE WORST SONG EVER WRITTEN IS...

THE FOX (WHAT DOES THE FOX SAY?)

YLVIS



"Why is it the worst song ever? Y'know what, go listen to it, and you can write *anything you want* and I will agree with you. There are *so* many fucking bad things about it, I can't even start listing them. I haven't heard it in a while, but I'm sure once my bandmates get wind of this they'll be putting it on in the background..."
FIND IT: The Fox (What Does The Fox Say?) (2013)

two, who was a huge Duran Duran fan, and they're my guilty obsession. To this day, they're just completely timeless to me. As far as songwriting goes, I think they're absolutely fucking brilliant – harmonically, melodically, just in every single way. My favourite of their songs is The Seventh Stranger, but that's probably a little too obscure for most people, so this one – which is amazing in its own right – will do."
FIND IT: Rio (1982)

THE SONG THAT MAKES ME WANT TO STAGE-DIVE IS...

THROES OF REJECTION

PANTERA

"I'm not one for stage-diving, but I'll still get drunk and go mosh, and there's no better band for that than Pantera – *anything* by Pantera. I'll go with Throes Of Rejection because I lose my mind to it, and the solo makes me want to punch things! Pantera are by far the most brutal band there's ever been. You can't replicate their sheer fucking intensity, and this is their toughest song. How the fuck do you get any more metal than this?"
FIND IT: Far Beyond Driven (1994)

THE SONG THAT MAKES ME WANT TO CRY IS...

REARVIEWMIRROR

PEARL JAM

"I was a huge grunge fan when I was younger, but I didn't really get Pearl Jam until much later. The Vs. album has the most incredible vocal performance across the whole record. They might not be the greatest songs, but every one of them has its moments, and the emotion in Eddie Vedder's voice is *insane*. Rearviewmirror definitely gets me teared up. I always thought it was cool, but it took many, many years before it really resonated with me. And that ending is just fucking magic."
FIND IT: Vs. (1993)

THE SONG I WANT TO BE REMEMBERED FOR IS...

A LITTLE PIECE OF HEAVEN

AVENGED SEVENFOLD

"I think it's one of the best songs I've heard in my entire life, but I didn't write it, and I actually didn't want to be involved with it at all to begin with. We'd already finished the record, [late Avenged drummer] The Rev had written it, and even he didn't want to be a part of it! But kudos to Matt [Shadows, vocals]: he said it was such a unique and cool thing that we *had* to work on it."
FIND IT: Avenged Sevenfold (2007)

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THE ULTIMATE «READING LEEDS» REVIEW

WORDS: JAMES HICKIE, SAM LAW, JAMES MACKINNON, AMIT SHARMA, TOM SHEPHERD, JENNYFER J. WALKER
PHOTOS: CHRIS CASEY, IAN COLLINS, ANDY FORD, ANDY GALLAGHER, PAUL HARRIES, HANS-PETER VAN VELTHOVEN

THIS WAY FOR THREE DAYS OF ROCK MAYHEM!

»READING FRIDAY»

RATINGS
KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

Jamie Campbell Bower was never going to find his tent at this rate

YOU ME AT SIX
KKKKK

WEYBRIDGE WONDERS REMIND READING HOW IT'S DONE

THIS WAS always meant to be a defining moment for You Me At Six – closing out the second-biggest stage of the festival that singer Josh Franceschi tells the bustling audience he's been coming to since he was 15 years old. But, after a slicky-slick opening (holla, fire cannons) everything seems in danger of coming unstuck, as a power outage four songs in leaves the Surrey boys stood around rudderless on the gaping stage, cursing their luck. But rather than letting any frustration take hold, Josh begins leading the crowd through an a cappella version of Loverboy – a cherry-sweet moment that leaves every heart in the place feeling like it's been gently microwaved. And with the juice back by the song's finale, the rest of the set remains firmly on Plan A: the glistening production returns for the matured tracks of recent album Night People, while older hits like Reckless give way to a more playful streak. It might not all have gone as planned, but it's still near-enough perfect. (TS)

Josh's new earring was really shiny

STAR SHOUT!
MAX HELYER
(YMAS, GUITAR)

WHAT'S YOUR DEFINING READING & LEEDS MEMORY?
"To have Queens Of The Stone Age play their secret set right before us was incredible! They're a band I've looked up to for a lot of my life. I was watching them with Mark Ronson and we were both air-guitaring the riff to The Evil Has Landed!"

YOU'RE A PRETTY AMBITIOUS BAND – WOULD YOU IDEALLY LIKE TO HEADLINE THE MAIN STAGE?
"Who wouldn't? You've got to have goals, so headlining the [second stage] is a benchmark to show why in a few years we could be at the top of the bill. You see Muse holding the flag for English rock bands, and we want to be that band, too!"

Joel Birch would live to regret skipping pre-show warm-ups

Heartburn struck at a bad time for Boston Manor

"OH SHIT!" yells **MALLORY KNOX (KKK)** man Mikey Chapman to a Main Stage crowd. And there can be no greater vocal ejaculations to kick off a monster weekend like Reading & Leeds. For the Knox-ster, however, it's an ominous warning not quite delivered upon by opener Lighthouse. Musically, things aren't sounding quite as epic as the five-piece's enthusiastic delivery suggests, with Shout At The Moon being dedicated to everyone, but seemingly not blowing them away.

Over on The Pit stage, there's a freaky nature that runs through the core of London trio **PUPPY**'s **(KKKK)** lazy-metal grooves. It starts with Jock Norton's brilliantly fiendish vocals and builds through crooked riffs that can, at times, make it feel like your brain's starting to dribble out your nose. Next up, here come Liverpudlian pop-punks **WSTR (KKKK)** to give us all a lesson in not taking ourselves too seriously. Their buoyant set may go outside the lines from time to time, but there's a boisterousness, a cockiness and a silliness smothered across tracks like Featherweight and Eastbound & Down that's responsible for mile-wide grins.

A cameo from Bombay Bicycle Club's Jack Steadman during Fire That Burns should tell you **CIRCA WAVES (KKK)** aren't the most rocking prospect. They do, however, dispense tunes as sharp as their attire, which is good because their other motivational tactics – Mallory Knox already got

Arcane Roots: still not quite able to do the splits

THE AMITY AFFLICTION
KKKKK

K! TOUR STARS GIVE US A TASTER OF WHAT'S TO COME WITH A CHAOTIC SHOWING

■ THE AMITY Affliction are utterly fucking scorching this evening. Literally, their decision to pack an arsenal of flamethrowers into the almost claustrophobic confines of The Pit tent is enough to leave jaws on the floor and eyebrows singed out of existence. Figuratively, too, though, the Queensland quartet are on ridiculously red-hot form. The ferocious, chest-beating metalcore of opening salvo I Bring The Weather With Me, Open Letter and All Fucked Up actually proves too much for some punters; a gaggle of clean-shirted, flower-haired indie-kids mouthing "Oh my gawd!" – as much in shock and awe as wide-eyed terror – as they back away. Absolutely everyone else, however, is 100 per cent fired-up, totally tapped-in. Death's Hand and Don't Lean On Me turbocharge the bulging, churning pit right to the redline, but it takes This Could Be Heartbreak to pull the trigger on an overwhelmingly cathartic final beatdown. K! Tour attendees, brace yourselves!

STAR SHOUT!
AHREN STRINGER,
(THE AMITY AFFLICTION, VOCALS/BASS)

ARE YOU EXCITED TO BE PLAYING HERE?
"Oh, for sure! We're stoked to be playing this festival, and it's one of the bigger ones in the UK, so it's an honour."

WHAT DID YOU KNOW ABOUT THE FESTIVAL BEFORE PLAYING?
"Nothing! I knew Leeds and Reading was a festival, I knew they were places, but the line-up speaks for itself, really. Eminem and Korn – I'd love to see them, but we'll be in Leeds that day!"

FINALLY, YOU'VE JUST BEEN ANNOUNCED FOR THE KERRANG! TOUR. ARE YOU EXCITED FOR THAT?
"Very excited! It's going to be a real fun one, and probably the best way to finish the year."

QUEENS OF THE STONE AGE
KKKKK

TWO GIGS, ONE DAY FOR THE GINGER ELVIS' SHARP-SHOOTING ROCK MASTERS

■ 'NO-ONE KNOWS…' teases the Leeds Festival app over a vacant second-stage slot early-doors on Friday. As clues go, you'll scarcely get more on-the-nose. For those on-the-ball enough to pinch into the heaving tent, however, that does nothing to dampen the hysteria when Josh Homme leads out QOTSA for an album-release celebration.

"I'm already fucked-up and it's only one o'clock!" admits the lurching frontman cheerily, hobbling onstage with the aid of a pimp-tastic walking-stick. Neither injury nor inebriation, of course, can stop the live debuts of Feet Don't Fail Me and Domesticated Animals – alongside embedded bangers Little Sister and Smooth Sailing – kicking-off R&L's northern leg on a vertiginous high.

"Do you know who we are? Do you know where we've come from?" It's 9:40pm, and Josh has successfully made it down to Reading, in a helicopter, with producer Mark Ronson in tow. The flash bastard. Safely un-choppered, they treat fans to what Josh hopes will be "an evening [we'll] never remember". To say they don't achieve that suggests failure, but it's nigh on impossible to forget a 40-minute set that opens with the one-two of No One Knows and Feel Good Hit Of The Summer, and ends with the cowbell bluster of Little Sister.

Queens Of The Stone Age? Kings Of Reading And Leeds, more like. Do that, Kasabian. Just try to do that. (SL/JH)

Mikey Chapman came over all 'Fear And Loathing In Berkshire'

Hey Puppy. Super Mario called. He wants his hat back…

the crowd to crouch down and jump up earlier – aren't the most original. Meanwhile, **COUNTERFEIT (KK)** come galloping out the blocks at precisely 7,486 miles an hour, with a little madness in the eye of frontman Jamie Campbell Bower. The London rockers are clearly pumped. But the ferocious temperament never shifts or lets up, the band seemingly stuck in one gear, and it all becomes a bit tiring.

"Can you believe that shit?" asks Jim Adkins of the fact **JIMMY EAT WORLD (KKKK)** are nine albums in. The Arizona heroes haven't lost the ability to surprise though. Pass The Baby, a prime cut from their latest Integrity Blues showcases their moodier, heavier side – before Sweetness and The Middle arrive to remind how they got where they are today. Absolute masters.

TIGERS JAW (KKK) are definitely a good weather kinda band – and their dreamy sun-kissed grunge-pop anthems serve fittingly for the blue skies above Reading. There's nothing complicated going on here, it's as easy-listening and straightforward as rock music can get – which is maybe why it works so well.

"I know it's getting late and you're tired from sitting out in the sun, but you're all going give me your best 40 minutes of the day," declares **BOSTON MANOR (KKKK)** frontman Henry Cox. He's right about the weather, of course, and still this crowd are only too happy to oblige. Expect great things from the Blackpool quintet on this December's K! Tour, then.

As far as bands already smashing it go, returning mob **ARCANE ROOTS (KKKK)** are greeted like national heroes, and rightly so. The trio have been compared to Biffy a lot, and today they have both the tunes and musicianship to back it up. "They giving you water? That's nice!" laughs frontman Andrew Groves at the front row refreshments, before wowing those gathered with his impressive vocal range.

Headlining The Pit tonight, **BILLY TALENT (KKKKK)** definitely mean business. Wearing white, black and red to match their logo, the Canadian punks deliver all the hits, while encouraging the crowd to raise their fingers against "Donald Trump, the racist piece of shit!" Which is worth five Ks alone, really.

»LEEDS FRIDAY»

ARCHITECTS
KKKKK

THE GODS SMILE ON BRIGHTON BRUISERS' MAIN STAGE TRIUMPH

■ AND THEN the rain came, as always. It looks like a stinking cloud will piss down throughout Architects' first UK festival appearance since Tom Searle's passing. But then, a crack of light breaks through as the Brighton crew unleash Nihilist's gale-force riff. Not today. They make every moment count, increasing Downfall's brutalism with pyrotechnic belches and eye-popping intensity. "It's important you know why we're still a band," says Sam Carter, but the words are taken out of his mouth by the masses chanting "TOM! TOM! TOM!". "We're proud we still get to play his music to you," he concludes. After such words, Gone With The Wind is an understated victory. Not understated in volume (deafening) or emotion (palpable), but in its spirit of resistance. God knows such victories should see them top the bill some day. (SL)

What the hell are you wearing, Rob?

STAR SHOUT!

ROB DAMIANI
(DON BROCO, VOCALS)

HOW DOES IT FEEL TO BE PLAYING FOR 'THE PRETTYBOYS' TODAY?
"It feels good! I think the secret got out, though. It wasn't the best-kept secret set in Reading & Leeds' history. It's good to finally be here for it. I think, when people guessed it, that the hype was there! Reading & Leeds are our favourite festivals to do. We were really just up for playing here any way possible – if we needed to bill ourselves as a 'secret act', so be it"

WHERE DID THE PRETTYBOYS NAME COME FROM?
"We chose it ourselves! There were a few names in contention. We were going to go for Club Sex – our old band name – but we thought that might be too obvious. We'd sometimes call some of our remixes 'Club Sex remixes', so this gave us a little bit more distance."

DON BROCO
KKKKK

PRETTY AMAZING STUFF FROM THE BEST SURPRISE BAND OF THE WEEKEND NOT CALLED QUEENS OF THE STONE AGE

■ "THE PRETTYBOYS?!" smirks one salty punter as Don Broco emerge for their secret set. "That's wishful-thinking!" The Bedford lads' choice of mystery-moniker, however, is anything but unjustified. With Rob Damiani sporting a Jar Jar Binks T-shirt tucked into his skinny jeans and guitarist Simon Delaney punching up a storm in a Conor McGregor shirt and short shorts, they are a sight for sore eyes. And, riding an adrenaline high from fresh cut Technology to old-school closer Thug Workout; a thousand hearts are set racing. "We just finished recording the new album yesterday!" beams a sweaty Rob. On this form, expect it to send Broco stratospheric. (SL)

Culture Abuse: Ready for a hard day's birdwatching

TO LEEDS! And starting things off with a slight disappointment, Royal Republic have pulled out. Boo! Fortunately, **THE XCERTS (KKKK)** are on hand to save, if not the day, certainly the Main Stage opening slot. In this big space, their powerhouse pop hooks effortlessly kick the weekend off into stratospheric heights. Milton Keynes blues-rockers **RAVENEYE (KKK)**, on the other hand, are better suited to hazy bars at night than Friday lunchtime's dappled sunshine. Thank fuck, then, for the stirring charisma of frontman Oli Brown, warming the afternoon rubberneckers right out of their apathy.

AGAINST THE CURRENT's **(KKK)** second date with UK festivals goes much smoother than their rocky first at Download. In front of a Leeds crowd, Runaway's towering bubblegum melodies, and even Chrissy Costanza's MC Hammer trousers, make total sense today.

Rising Nordic pop-rockers **SLØTFACE (KKKKK)** are on the cusp of something special right now. It's in the restlessness of singer Haley Shea's infectious performance, the barely-concealed excitement bubbling over into the socially conscious, fiercely intellectual, utterly accessible likes of Sponge State and Nancy Drew. Debut LP Try Not To Freak Out is almost here. And with performances like this one, we're having to try hard.

"We are **FIZZY BLOOD (KKKK)**," grins frontman Benji Inkley, gesturing into his fired-up audience. "We are from Leeds! Nine years ago, that was us!" Trading in brilliantly abrasive alt.rock, mind, they've no need of hometown advantage to knock us flat.

"I've just broken a plectrum for the first time!" giggles **MUNCIE GIRLS' (KKKK)** singer/bassist Lande Hekt. "I feel quite good about

Aww, great, we forgot Nst The Cu were playing!

NECK DEEP

KKKK

THE POP AND THE PUNK REIGN SUPREME OVER THE LOCK UP STAGE. BLOOMIN' BEAUTIFUL!

"I CUT my teeth at this festival!" yells a giddy Ben Barlow to a positively rammed Lock Up stage. "Seeing New Found Glory here was the craziest night of my life!"

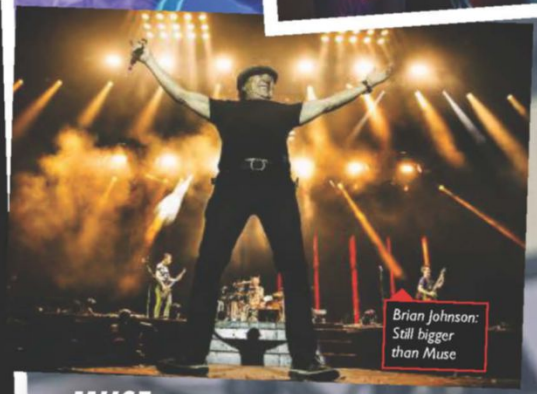
Judging by the amount of crowd-surfers that pepper their first headlining set like confetti, they're making plenty of crazy memories for those here, too. It's hard not to though with such explosive tunes from latest banger The Peace And The Panic. Motion Sickness hurtles on Dani Washington's heart-pounding beats, while Architects' Sam Carter pops up to add gritty urgency to Don't Wait. But most memorably of all, watching Ben and the whole tent reach together for those euphoric falsetto-sung notes during In Bloom is a sight to behold. Staggering stuff. (JM)

Ben was truly miffed to be missing Muse…

Breaking Benjamin regretted not packing a mic stand

Sam managed to get perfectly-straight toothpaste EVERYWHERE

Anything Don Broco can wear, Muse can wear louder…



Brian Johnson: Still bigger than Muse

MUSE

KKKKK

QUELLE SURPRISE: MUSE MAKE KNOCKING OUT A FESTIVAL LOOK LIKE THE EASIEST JOB IN THE WORLD

WHEN APPRAISING Muse, 'stripped-back' is an extremely relative term. But there is something refreshingly Spartan about the Devonshire prog overlords' Friday-night headliner. There're no patrolling blimps this evening; no acrobats swinging from the rafters. In their place: chest-thumping sound, a flab-free setlist and three of their generation's greatest musicians belligerently reaffirming themselves as these isles' ultimate headliners. Hysteria comes with heavyweight frills – exiting with a nod to AC/DC's Back In Black – bettered on Sunday at Reading when they're joined BY BRIAN FECKIN' JOHNSON HIMSELF. Mercy sees Dom Howard's skins and Chris Wolstenholme's bass threatening to rattle fillings from teeth. Supermassive Black Hole finds Matt Bellamy contorting himself down the catwalk. When the embellishments come – ticker tape, fireworks, Matt's light-up shades – they're hard-earned indulgences. Even still, none draw the breath or drop the jaw like the field-flattening gallop of unstoppable closer Knights Of Cydonia. Kings. Still. (SL)

that!" The Exeter trio are a little lightweight amongst their Lock Up colleagues, for sure, but they're endlessly charming, and you can't deny songs about feminist book clubs (Committee) and prison overcrowding (Locked Up) could only be built from pure punk spirit.

"All you need is up here and now!" yells maraca-shakin' **CULTURE ABUSE (KKKK)** singer David Kelling. Good thing the Cali punx have gnarly fuzz reveries and a bottle of Jameson to end their summer vacation here with a bang. Meanwhile, true to their name, Aussie indie-punks **TIRED LION (KKK)** are jet-lagged and fuzzy around the edges. But that just adds underdog spark to Fresh's grungy chorus.

As great as it is to have **BREAKING BENJAMIN (KK)** back in our lives, the sound is mulchier than cow cud which even The Diary Of Jane can't save. Skate-drunk-punks **GNARWOLVES (KKKK)** turn The Lock Up tent into a churning blender of flying limbs. It's business as usual for them, but when your business is boozy celebration, then business is booming.

Muncie Girls brought a mini solar eclipse with them

»READING SATURDAY»

PVRIS
KKK

A BITTERSWEET MISFIRE FOR LYNN GUNN AND CO., SAVED BY SHEER CLASS

■ IT SHOULD have been one of the sets of the weekend, but sadly Lynn Gunn is plagued with vocal problems today, even meeting with a doctor before the show. The frontwoman looks a vision in black and blonde she takes to Reading's Main Stage for the first-ever time, opening with You And I, but she sounds shaky – her normally-outstanding voice failing her. As the trio run through St. Patrick and Heaven, she gets visibly frustrated at herself, and everyone in the crowd's hearts go out to her. "I hope we're not annoying the shit out of you," she smiles modestly before the latter. And we wonder if we could love her anymore. Lynn channels her internal anger into a particularly firey Fire and an excellent drum-off (on her own kit) with Justin Nace that brings Half to a close. And any issues disappear for a magnificent-sounding My House, which saves the set. (JW)

STAR SHOUT!
LYNN GUNN
(PVRIS, VOCALS/ GUITAR)

LET'S LOOK TO THE FUTURE – WHAT HAVE YOU GOT SET FOR THE UK TOUR?
"If we told you there would be no surprise! We just had a meeting about it yesterday and it's going to be very exciting, though. I don't want to give too much away, but it's based around the atmosphere of the videos and may include some 3D things…"

YOU COULD ADD A HARP SECTION FOR HEAVEN…
"I wish! If we had enough money, that would be awesome to bring along. It would be cool to add different instruments in general, but then it might also be weird since the band is definitely the three of us."

That was the last time Janine put the green paint in her make-up bag

Lynn ignored the advice about picking at her guitar

MARMOZETS
KKKK

BINGLEY'S FINEST BLAST BACK IN STYLE

■ SAVE FOR a handful of dates across the pond and a few warm-ups in the run-up to this weekend, Marmozets pretty much disappeared off the face of the Earth since their last appearance in 2015. Looking around today, you can tell they've been missed – and though they're keeping it short and sweet, we're reminded just how big those songs off that 2014 debut still are. Bouncing in circles, throwing her arms around and wearing a neon-splattered shirt while her bandmates opt for moody black, singer Becca Macintyre looks like a '70s rock superstar. She sounds like one, too – throwing her heart and soul into every word from the seven songs they perform, including new offerings Play, Habits and Major System Error. If they keep on playing shows like this, absolutely nothing will be able to stop them. (AS)

"Right, which way to the darts tournament?"

SATURDAY ARRIVES with hangovers and heat, calling for something not too taxing as a starter. Sure, the fizzy pep of tracks like Glow and Bukowski makes gentle ripples through the early gatherers out for **MOOSE BLOOD (KKK)**, but it's the tender touch of the emo-rockers' more soothing numbers that's perhaps most appreciated by a slightly sore-headed crowd. A fine start to the day.

CASEY (KKK) vocalist Tom Weaver may mumble between-song pleasantries, but his band deliver a musically articulate set. The South Wales five-piece's shoegazing atmospherics and abrasive heaviness provides a gripping taste of what to expect from them on December's K! Tour.

There's a hint of mischief that clings to everything Taylor Momsen does throughout **THE PRETTY RECKLESS' (KKKK)** enchanting set. Whether she's hanging from the mic stand or pausing for suspense during Make Me Wanna Die with a twisted smile spread across her face, she appears to revel in a set that's notably heavy on the heavy.

Given that **TIGERCUB (KKKK)** singer/guitarist Jamie Hall describes playing here as "super spesh", it's only right this Brighton lot come bearing gifts like new song It's Only Love. "Thank fuck," Jamie proclaims afterwards – relieved at having pulled off its live debut. And next, given how accomplished **ZEAL & ARDOR (KKKK)** sound, extraordinarily this is only gig 23 for singer/guitarist Manuel Gagneux et al. New song Row Row – which sees fans doing the appropriate action – suggests continued good things from this fusion of chain gang blues and metal.

FRANK CARTER & THE RATTLESNAKES (KKKKK) are a band that can do no wrong. Their legendary frontman is no stranger here, this year being his seventh invitation to unleash that

VUKOVI

KKKK

SCOTTISH ROCKERS PAINT READING IN A RAINBOW OF GLITTER

■ YOU CAN rarely miss Vukovi singer Janine Shilstone, but it's particularly true during a set she frequently calls "class". Clad in a shell suit and leotard combo she later refers to on Twitter as "'80s Olympic swim team chic", her antics are equally animated. During La Di Da she gets close to her audience, posing for pictures and borrowing a fetching feathered hat. Guitarist Hamish Reilly wears the same colourful attire – stopping short of the leotard, sadly – but is fully committed to delivering his dense, danceable riffs during Animal and Boy George. "This is your last chance to get injured," Janine says introducing the latter. Thankfully the only thing broken by the end of this set is hearts – at the prospect of having to wait until the K! Tour to see them again. (JH)

STAR SHOUT!

JANINE SHILSTONE

(VUKOVI, VOCALS)

WHAT'S BEEN YOUR HIGHLIGHT OF SUMMER 2017?

"2000trees was a real highlight. We had a full tent there, it was just overwhelming. We were just blown away. That was the point when I realised that this album had actually done something – seeing the crowds, the T-shirts, the people screaming the words back."

DO YOU APPROACH A MASSIVE FESTIVAL LIKE R&L DIFFERENTLY TO A SMALLER FESTIVAL LIKE TREES?

"As an artist, you don't really get to see much of most festivals. You just end up with so much to do and just getting stuck in the zone. But as a punter, I don't think you can ever go wrong with lots of glitter and a couple of vodka Red Bulls!"

Loz: not Eminem

Old BBC test cards: the perfect shirt design…

STAR SHOUT!

BECCA MACINTYRE

(MARMOZETS, VOCALS)

HOW'S THE WEEKEND BEEN FOR YOU?

"Amazing! We've been away for two years, and then we've just come from our intimate little eight-day tour to Reading. It's like, 'WHAT THE HECK?!' We've done these festivals before, but it's like we're doing them again for the first time!"

WHAT'S BEEN YOUR HIGHLIGHT OF SUMMER 2017?

"It's just been us getting the band back on the road. I'm sure all of the boys would say exactly the same thing – or something completely stupid that's got nothing to do with the band!"

WHILE SHE SLEEPS

KKKKK

A SAVAGE RETURN FROM THE KINGS OF THE NORTH

■ THE CROWD are screaming his band's name, but While She Sleeps singer Loz Taylor is having none of it. "Eminem! Eminem! Eminem!" he roars back at them, grinning at the fact that the Sheffield quintet are clashing with one of the biggest-selling rap artists of all-time. He has no need to worry – The Pit is packed for the headliners, perhaps the busiest it's been all weekend – with the likes of Tay Jardine and Frank Carter watching closely from the wings. "Welcome to the motherfucking family!" shouts Loz in a blur of hair and sweat, getting answered with deafening cheers. He could easily bask in the wealth of adoration, but no, WSS are on a mission here and every second counts. From opener You Are We right through to the closing chords of Hurricane in a storm of confetti – it's pure metalcore mastery at its finest. (AS)

Jonathan Davis got wind of the onstage fart

STAR SHOUT!

LOZ TAYLOR

(WHILE SHE SLEEPS, VOCALS)

DOES IT FEEL LIKE A MILESTONE TO BE HEADLINING THE PIT?

"Yeah! I've worked the festival, paid to get into the festival, broken into the festival, and played on the Main Stage! In 2015, we were main support to Refused when they headlined The Pit and they're one of my favourite bands. So it is a bit special for us."

ARE YOU WORRIED AT GOING DIRECTLY UP AGAINST THE REAL SLIM SHADY?

"Not really. We've got a lot of friends and family coming to see us in Leeds, so regardless of how the show goes it will be a good time. If people want to see Eminem then by all means, but even if there's only 10 people we'll play. That's all that matters to us."

primal punk energy. Looking dapper in his yellow-and-black-striped shirt with leopard print quilted trousers, he makes sure this year's second stage performance will be remembered as his best – asking for as many circle pits as the tent can hold and instigating a "girls only" wave of crowd-surfers, with a promise that any misappropriate behaviour will end in him ripping off your face and giving it to his dog as a chew toy.

AT THE DRIVE IN (KK) may have their first album in 17 years, in•ter a•li•a, to draw from, but Cedric Bixler-Zavala is still intent on delivering it in his trademark fashion – the frontman dancing like a man with a snake in his boot, as he crashes into bandmates and stage hardware. A sketchy sound arrangement takes the sting out of the band's technical prowess, however, and it's all a bit wet.

"I am pumped up like a motherfucker right now!" growls **KORN**'s **(KKKK)** Jonathan Davis. Yeah, we can tell, mate. Between the middle-finger raising chants of Y'all Want A Single, the bagpipe playing, the Queen covers and the plain black-hole heaviness of Blind and Freak On A Leash renditions that send a swollen Main Stage crowd into frenzy… we can tell.

TURBOWOLF (KKKK) have been a bit quiet recently, but assure this crowd they've been incredibly busy writing their new album. In just over 30 minutes, they remind us exactly why it's something to look forward to – the Bristolian riff merchants are still one of the greatest bands to come out of the UK underground.

It's a bit thin on the ground for **ONE OK ROCK (KKK)**, who are more used to headlining arenas in their native Japan. But the diehards gathered at the front more than make up for it – screaming back every word of their alternative J-rock hits.

You have to feel for **JAPANDROIDS (KKKKK)**, who, due to a bad case of the stage clashes, see their late-night set out to a slim gathering. Undeterred, the Canadian duo light up the stage like a Catherine wheel, as their gold-hearted anthems bring things crashing to a glorious finale.

Zeal & Ardor: mad at the line for halloumi chips

REVIEWS

RATINGS
KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

FOO FIGHTERS

CONCRETE AND GOLD *(SONY)*

KKKK

DAVE GROHL'S MEN REGROUP AND DUST OFF THEIR OLD VINYL FOR INTRIGUING ALBUM NUMBER NINE

AFTER BUSTING his ankle and cracking his fibula following a fall during a show at Gothenburg's Ullevi Stadium in 2015, Dave Grohl completed Foo Fighters' summer dates on a ridiculous throne made of guitars. But after that, the frontman told his band to make other plans for the following 12 months, as he needed to undergo physical therapy. His self-imposed hiatus lasted exactly six months before he wrote Concrete And Gold's lead single, Run.

If history has taught us anything, it's that Dave likes to do things a little differently, and very often on his own terms. The previous year had seen the band criss-cross the U.S. as they traced the country's musical history as part of the band's eight-part HBO series, Sonic Highways. Dave's big goal this time around? To harness the earworms of classic '70s radio rock and deliver it with the raw power of Motörhead.

So, Concrete And Gold will come as something of a surprise. Maybe it could be because that, like Queens Of The Stone Age teaming up with Amy Winehouse producer Mark Ronson, the band moved their own goalposts by electing to work with a pop producer, Greg Kurstin (Adele), to keep things fresh. You've probably heard the abrasive Run, or the Beatles-y swagger of its follow-up, The Sky Is A Neighborhood, and it's this second single which perhaps offers a true indication of the remaining songs on offer.

Make It Right has a filthy AC/DC groove, while the fuzzy La Dee Da swaggers like prime Led Zeppelin. And like The Beatles before them, they even let the drummer occasionally have a go at singing, as with Taylor Hawkins' vocals on Sunday Rain, which soars like The Eagles over a hazy Californian sunset. The title-track, meanwhile, is the album's biggest curveball. Taking cues from Pink Floyd, the album's dirge-like finale – Dark Side Of The Doom, if you like – is a pensive slow-burner complete with a celestial choir provided by Boyz II Men's Shawn Stockman (yes, really).

If you're expecting an album full of immediate anthems like Monkey Wrench and All My Life, dig out their Greatest Hits. Otherwise, bask in this hour of masterful '70s-flavoured jams.

You won't regret it.

DOWNLOAD: Run, Concrete And Gold.
FOR FANS OF: The Beatles, Pink Floyd.
SIMON YOUNG

"AFTER THE BREAK, I WAS LONGING TO GET BACK TO THE BAND..."

DAVE GROHL

THE INSIDER
DAVE GROHL
(VOCALS/GUITAR)

THIS IS A VERY DIFFERENT FOOS RECORD. DOES IT FEEL LIKE A RISK?
"I don't think we consider risk that much anymore. But I don't really think that there should be any risks musically anyway. Over the last nine albums we've made turns here and there where we've wandered into new territory, which leaves it open for you to return to if you ever want to revisit. But for us, the biggest risk would be doing something that felt contrived."

FOO FIGHTERS ALBUMS RARELY HAVE TITLE-TRACKS. WHY DID YOU NAME THIS RECORD AFTER THE SONG, CONCRETE AND GOLD?
"It just seemed visual to me in a beautiful way: the juxtaposition of those two textures – which sounds pretentious! It comes from a lyric in the song, '*I am an engine made of gold*,' and then, '*Up through the concrete / We will grow*.' I've always loved that image of a really nasty city street – you see this a lot in LA, because it's *nasty* – where there's this toxicity, but then you'll see a tree that's breaking up through the concrete. Life just continues to grow no matter what you cover it with. That, to me, seemed to be the perfect punctuation to the rest of the album. As you're talking about all of the dark twists and turns through everything, you wind up in a place where there's hope."

YOU ENDED THE BAND'S HIATUS EARLY TO WRITE THIS ALBUM. HOW WAS THAT TIME OFF?
"It's tough, man! Being in this band has become such a big part of our lives that when you're away from it for six months to a year you actually feel kind of empty. I was longing to get back to the band, for sure. I had enough of my break!"

INTERVIEW: EMILY CARTER

TRACK BY TRACK

PROPHETS OF RAGE

PROPHETS OF RAGE *(CAROLINE)*

KKKK

MAD WORLD? HIP-HOP-ROCK SUPERGROUP ARE ON HAND TO DELIVER A STATE-OF-THE-UNION-ADDRESS

1 RADICAL EYES
Straight away, Prophets Of Rage set out their stall not merely as a band equipped with power – which you'd expect from members of Rage Against The Machine, Public Enemy and Cypress Hill – but, crucially, as an outfit possessed of a murderous groove. In other words, get radicalised to Radical Eyes.

2 UNFUCK THE WORLD
Is there a voice in music with more sonic authority than Chuck D? No. Sing along: '*One nation, fuck racists, black faces, times changing*.'

3 LEGALIZE ME
The name Prophets Of Rage might suggest a band of swivel-eyed maniacs, but when the mood takes them this is a band that can adopt the sound of tastefully classic American rock. Exhibit A.

4 LIVING ON THE 110
The perfect showcase for Chuck D and B-Real's flowing rhymes. Again with the groove; again with the big guitar solos.

5 THE COUNTEROFFENSIVE
Wanna hear a magician play the guitar? Well you can hear it here. Be quick, though – this is only 37 seconds long.

6 HAIL TO THE CHIEF
Perhaps the only silver lining shining above the chaos of President Trump is the resurgence of explicit political music. In other words: be thankful for small mercies.

7 TAKE ME HIGHER
A protest song played by people who understand that the key ingredient of rock is not anger, but sex.

8 STRENGTH IN NUMBERS
Claustrophobic, troubled and irritated, this is the sound of a band who know that a hard rain is falling, so best we stick together. In other words: there is a power in a union, and in this song.

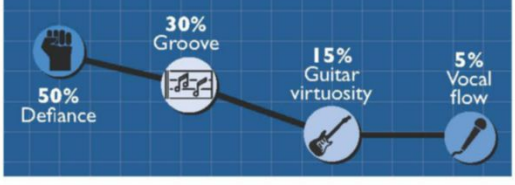
9 FIRED A SHOT
The repeated claim that it was Prophets Of Rage who fired the shot leaves you in no doubt as to who's holding the guns around here.

10 WHO OWNS WHO
Actually it should be Who Owns Whom, but we can forgive the grammatical shortcomings. Top tune, mind.

11 HANDS UP
A command from a trigger-happy policeman? Or a band before a crowd of 50,000 at a summer festival?

12 SMASHIT
Things end in as groovy a manner as they started. '*It's the same old lies time after time*,' goes the lyric, wise to the ruse. In other words: fuck you I won't do what you tell me. Again.

THIS ALBUM IS MOSTLY MADE UP OF...



WORDS: IAN WINWOOD

BLACK STONE CHERRY

BLACK TO BLUES *(MASCOT)*

KKK

KENTUCKY'S FAVOURITE SONS REDISCOVER THE ROOTS THEY'VE ALWAYS HAD

"I KNOW it's crazy for four rock'n'roll dudes to make a blues EP, but it's us sharing with everyone the music that's been our DNA from day one," says Black Stone Cherry singer/guitarist Chris Robertson of his band's latest release. But it's really not that crazy at all when you think about it, which is why the six cover versions won't surprise fans in the slightest. They're skilled enough in whiskey-drenched riffery to do faithful renditions of era-defining classics by Howlin' Wolf, Albert King and Muddy Waters. Don't worry about them softening too much, though. BSC still know when to kick in the distortion and turn up the heat.

DOWNLOAD: Built For Comfort.

FOR FANS OF: Lynyrd Skynyrd, Jack White.

AMIT SHARMA

THE OBGMS

THE OBGMS *(BLACK BOX)*

KKKK

AN AWKWARDLY-NAMED DOSE OF PUNK WITH A FEROCIOUSLY-RAW ENERGY

CANADA'S THE OBGMs have found a long-term champion in Afropunk, a global collective celebrating diversity and freedom in music. This spirit runs throughout their self-titled debut, 10 years in the making since mainmen Cola and Denz took a step away from hip-hop production to fully embrace punk. Their raw sound perfectly conjures up images of dark basements and dirty garages. Producer Dave Schiffman, notable for his work with The Bronx and PUP, has further pushed the band to brilliantly channel the underbelly of love and life. From a frantic opening two-punch to fuzzy highlight Celebration, The OBGMs teem with vibrant energy. With the comparably downbeat closer Paranoid Paranoia, they cement their unique quality. The OBGMs are driven by their diverse past to create something ferocious and fun, and this is as much a celebration of the forefathers of gritty punk as it is an exciting reinvention of that raw sound.

DOWNLOAD: Celebration.

FOR FANS OF: FIDLAR, The Bronx.

BEN TIPPLE

FOUR YEAR STRONG

SOME OF YOU WILL LIKE THIS, SOME OF YOU WON'T *(PURE NOISE)*

KK

MASSACHUSETTS POP-PUNKS PULL THE PLUG FOR AN ACOUSTIC STAYCATION

GIVEN THAT they're best known for dealing in barnstorming, electrifying pop-punk, Four Year Strong seem unlikely candidates to show off their softer side on an acoustic album subtitled 'Rarities, Unheard Originals & Reimagined Favorites'. The latter will garner the most attention. First up, a bold reworking of It Must Really Suck To Be Four Year Strong Right Now sets the tone with spritely added pianos. Problems arise when 11 more breathless ballads are rolled out behind it, the formula for this release seeming to be to turn floorfillers into the soundtrack for the end credits of a particularly emo Netflix box set. Still, at least the title's honest.

DOWNLOAD: Nice To Know.

FOR FANS OF: New Found Glory, Fall Out Boy, Neck Deep.

ALISTAIR LAWRENCE

LYRIC OF THE WEEK

'I saw something in the night sky over Camden.' Yeah, so did we. Could have been a UFO, could have been a police helicopter. Such are things when you stumble out of the Camden Underworld on a Friday night and everything's gone a bit wobbly…

BAND: Brand New

SONG: Batter Up

ALBUM: Science Fiction

SLEEVE OF THE WEEK

Justin Hawkins explained to us recently what a Pinewood Smile was. "It's like a Hollywood smile," he said, "But British." Right. And it also means that you've got a head big enough to fit all four members of The Darkness in your mouth. Or The Darkness are so tiny you can fit them in a normal mouth. One or the other…

VIDEO OF THE WEEK

I PREVAIL, LIFELINES

Boxing and metalcore go hand in hand, when you think about it. We're surprised I Prevail hadn't come over all Conor McGregor already. Although the video doesn't show the band getting £80 million for losing. Just saying, like…

DEATH FROM ABOVE

OUTRAGE! IS NOW *(LAST GANG/EONE)*

KKKK

CANADIAN DUO LOOSEN UP ON OUTRAGEOUSLY-GOOD THIRD ALBUM

DEATH FROM Above's first album (2004's You're A Woman, I'm A Machine) made them cult heroes. Then they imploded. Their post-reunion second (2014's The Physical World) met weighty expectation with hefty excellence. This one's a reduction of their dense, danceable punk rock into two main groups: lairy and louche. Moonlight is the former; listen to Jesse F. Keeler's whinnying riffs brawl with Sebastien Grainger's vampirish vocal/emphatic tub-thumping and you'll want to make bad life choices. The latter basket, meanwhile, is represented by the title-track's slinking electro-throb. Occasionally, as on the Queens Of The Stone Age-esque Statues, those streams cross to equally seductive effect. Meanwhile, the fact closer Holy Books starts like Kyuss but ends like Pink Floyd illustrates how much – and how well – DFA has mixed things up.

DOWNLOAD: Nomad, Moonlight.

FOR FANS OF: Royal Blood, Queens Of The Stone Age.

JAMES HICKIE

PSYTHON

HATRED *(SELF-RELEASED)*

KKK

TEA-DRINKING MOSHERS BREW UP IMPRESSIVELY-BRUTAL SECOND ALBUM

WE JUST checked and there's nothing in thrash metal's rulebook that says you can't stop for a bloody good cup of tea. With the excellent, ear-clawing Chai Latte, Sheffield's Psython are perhaps the first metal band ever to celebrate the merits of the sweet, cinnamon-infused beverage. Elsewhere it's business as usual – assuming that your business is of the circling, body-bouncing moshpit variety. Psython crunch and blast, speed and lurch, sometimes chucking in ascendant, shouty hooks. Brought to you with vocals from Bing Garcia, a man who could just as easily use them to demolish caravans, Psython don't do subtle. Instead, they do blunt and forceful with the type of desperate hunger that could see them 'urn' a much bigger following.

DOWNLOAD: Battery Life.

FOR FANS OF: Municipal Waste, Overkill.

STEVE BEEBEE

BLINDWISH

GOOD EXCUSES *(RISE)*

KKK

MELODY LOVING ALT.ROCKERS DELIVER THE GOODS ON STOMPING DEBUT

THOUGH HAVING existed for less than 18 months, Blindwish have already shared stages with the likes of Dance Gavin Dance, Silverstein and Underoath. With a sound that marks them as graduates from the School Of Taking Back Sunday, they're fans of the hefty riff and soaring melody, and while genre boundaries remain firmly un-smashed, they certainly do the agitated-but-rousing thing very well. The metallic wallop of Cold Shoulders sits comfortably alongside the more plaintive Down, though unsurprisingly it's the anthemic After Midnight and lush strains of The Maze – both co-written with the ubiquitous and somewhat talented John Feldmann – that really stand out. No excuses necessary just yet, gentlemen.

DOWNLOAD: After Midnight

FOR FANS OF: Taking Back Sunday, Silverstein.

DAN SLESSOR

AH, THE end of summer. The very first twinges of autumn. When the colder nights and turning leaves remind you of the shortness of time and the racing past of the years an… ooh look, a load of doom metal releases! They won't cheer you up much, but doom metal has always been the perfect sonic tonic for the end of summer/going back to school/general gloom of the season. So, then! We have a trio of slow, heavy Sabbath worshippers here, starting with **LOVE FROM WITH THE DEAD (KKKK)**, the second album

NEW TRACKS

1 TRIVIUM – THE SIN AND THE SENTENCE
Hello there, Matt Heafy's scream. Good to have you back, you noisy, metal thing.

2 SLEEPING WITH SIRENS – CHEERS
Another swagger-tastic cut from SWS' new album. Just look at all the swagger. Cheers, Kellin Quinn!

3 CHELSEA WOLFE – OFFERING
Feel that haunting, gothic chill? That's what happens when you listen to Chelsea Wolfe. Her music can actually alter thermostats.

4 GRAVE PLEASURES – BE MY HIROSHIMA
Like a darker, moodier Creeper, Grave Pleasures are rock'n'roll for dark-hearted souls. Good, too.

5 FIGURE IT OUT – SECOND BEST
Have you heard your new favourite pop-punks yet? Why not?! DO IT NOW!

PIJN
TANZARO HOUSE *(HOLY ROAR)*

KKK
SWEET AND NOT-SO-SHORT LIVE TEASER FROM NORTHERN POST-ROCK COLLECTIVE

■ THE CONCEPT behind this four-track EP, recorded live in studio during Pijn's January tour rehearsals, is to counteract the inconsistencies of their frequently changing line-up. By committing to tape their cataclysmic post-rock at its most electrifying, they might bottle it for all time. And on that front, Tanzaro House is a success. The way Lacquer glides from oblivion to violinist Claire Northey's haunting closing monologue is imperceptible. Blush Unseen's soaring moonscapes whistle like a loosed arrow before burying itself deep into calamitous riffery with precision. But in truth, such wide-eyed music deserves to be felt as well as heard. So consider this an appetiser, then go and buy a gig ticket for the whole hog.
DOWNLOAD: Blush Unseen.
FOR FANS OF: Oathbreaker, Mogwai.
JAMES MACKINNON

HELPLESS
DEBT *(HOLY ROAR)*

KKKK
TOTAL GRIND-Y, NOISE-Y SONIC DEVASTATION, IN UNDER 25 MINUTES

■ LISTENING TO Debt, it's hard not to think that Helpless could win a fight just by playing it at their aggressors. Like the best grindcore, this is blunt and breathless stuff, half the tracks not even reaching the two-minute mark, and regardless of tempo they are *scathing*. Indeed, their mercilessness is matched only by the chaotic rawness of the whole thing. The slower Moral Bankruptcy is suffocating, almost making you yearn for them to speed up and finish you off, but then the demented frenzy of Worth makes you beg for respite. By the time the sludgy pummelling of Denied Sale gives way to silence it's hard to decide whether to whimper in the corner, or play it again.
DOWNLOAD: Denied Sale.
FOR FANS OF: Trap Them, Torch Burner, Napalm Death.
DAN SLESSOR

by ultra-heavy Brit sluggers **WITH THE DEAD**. There's not a lot of love, just loads of sludgy riffs and doom legend Lee Dorrian sounding like he's just been woken from his grave. Hideously lovely stuff. Talking of doom legends, **PAGAN ALTAR** are putting their name to rest following the passing of singer Terry Jones in 2015 with the excellent

THE ROOM OF SHADOWS (KKKK). Filled with classy, woody riffs and the late Terry's haunting voice, it's a final testament that does the band's good name proud. In fact, it's some of the best stuff this great band have ever done. Finally, we have Durham's **LUCIFER'S CHALICE** with **THE PACT (KKKK)**. If you want your doom shot through with a good deal of Maiden gallop, these four bangers will have you banging your head. Slowly. So yeah, roll on dark nights and cold days. At least there's a good soundtrack for it.

WORDS: NICK RUSKELL

Stone Temple Pilots
CORE (ATLANTIC, 1992)

THE ALBUM THAT GAVE GRUNGE A SHINE, AS WELL AS SOME OF ITS DARKEST CORNERS

WITH THE exception of Pearl Jam, no band that emerged during the post-Nirvana grunge gold rush of the early-1990's suffered the slings and arrows of outrageous fortune more frequently than Stone Temple Pilots. These were the days of good guys and bad guys, and of strange notions of artistic purity: Nirvana and Soundgarden were credible and good, while Pearl Jam and STP were bandwagon-hoppers and were thus bad. Today it's difficult to pinpoint any kind of truth at all in these distinctions, but for the longest time this San Diegan quartet were viewed as gatecrashers to the alt.rock party and were thus deemed worthy only of a place on the naughty step. This of course served to obscure the music the band were bringing to this party, which was a cache of ebullient, powerful and deceptively-smart songs that advertised not searing pain but emotional complexity. As if to prove that rock critics often aren't worth the paper they write on, the band's debut album Core crawled its way to a Top 5 position and has since sold more than eight million copies in its country of origin alone. On the eve of its 25th birthday reissue, guitarist Dean DeLeo recalls its creation…

CORE IS A QUARTER OF A CENTURY OLD. DOES IT FEEL THAT LONG SINCE YOU RECORDED IT?
DEAN DELEO (*GUITAR*): "Not at all! In fact, today was my daughter's first day of school and I've been thinking about that and thinking, 'Man, where did those five years go?' And it's exactly the same for this. I have no idea where the time went. But they were the greatest of times. We were just immersed in it, man. We made the album and then we were straight on the road, constantly touring, setting up and breaking down our own gear, really working hard. And so when the album exploded, we were kind of in this bubble where although we noticed it, we were kind of insulated from it. So for us it was a really great time."

IS LISTENING TO THE ALBUM NOW A POIGNANT EXPERIENCE BECAUSE YOUR SINGER, SCOTT WEILAND, IS NO LONGER HERE?
"Well, the fact that Scott is no longer with us is just the worst thing. It's just awful and I can't believe he's not here. Funnily enough, I don't actually listen to our music all that much when I'm away from the studio. In fact, I don't even have Core on my iPod! But my wife likes to play the radio crazy loud, so I do sometimes hear our songs being played without me meaning to. And I remember the day I heard about Scott's death, I got into the car and the radio came blaring on and, of course, it was one of our songs. And I cried my eyes out."

AROUND THE TIME OF THE ALBUM'S RELEASE, READERS OF ROLLING STONE VOTED YOU THE BEST NEW BAND WHILE THE MAGAZINE'S CRITICS VOTED YOU THE WORST. THEN AND NOW, HOW DO YOU FEEL ABOUT THIS POLARITY OF OPINION?
"Honestly, I think it's great. I really do think it's great. In fact, I wanted to have what you just said on the liner notes for the reissue of Core. I like the fact that we divided opinion like that. But even back then, STP were a family. They were my family. Scott was my brother, Eric [Kretz, drummer] is my brother, Robert [DeLeo, bassist] is my brother – he's my brother in the band as well as being my actual brother. And even in the very early days, and certainly at the time that we found success with Core, we knew what we were capable of doing. We knew what we had together was special, it didn't matter what anyone else said. All we had, and all we needed, was each other."

WORDS: IAN WINWOOD

"WE KNEW WHAT WE HAD TOGETHER WAS SPECIAL…"
DEAN DELEO

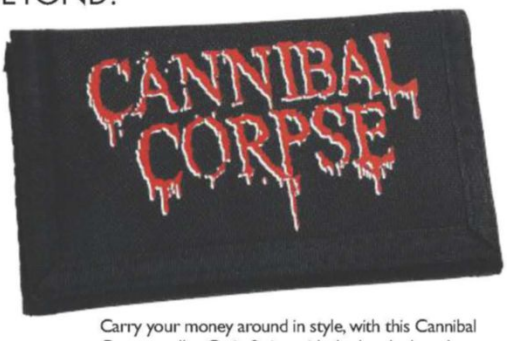
K!LOBBER

MU$T HAV£S

ALL THE BEST GEAR FROM THE FOUR CORNERS OF PLANET ROCK AND BEYOND!

"Oooh, Annabelle is so scary!" Yeah, get over it, you're scared of a doll, you wuss.
$10 (£7.72) Hottopic.com

Ever wanted to look like Patrick Stump? Well, getting this is preferable to making a body suit out of his dead skin.
$15.92 (£12.29) Hottopic.com



Carry your money around in style, with this Cannibal Corpse wallet. Or, in fitting with the band who adorn it, maybe an ear or a severed finger.
£12.99 Emp.co.uk

The other day we read about owl attacks on humans. Surprisingly common, y'know. That's why The Smith Street Band keep some blades about.
£20 Shop.specialistsubjectrecords.co.uk

Here's some glow in the dark bodypaint. Not for any real reason, but the world could do with a bit more of that.
$3.12 (£2.41) Hottopic.com

One of the greatest bands of our lifetime also made some of the coolest merch. This is a belter. (*sniff*)
£12 Abandcalledheck.com

Boneface is the genius behind the pen that drew the last couple of QOTSA covers. He's got loads of great prints for sale. This is one of our favourites.
$24.88 (£19.22) Society6.com

Look like a particularly bleak sector of the IKEA showroom via this classic MCR tank.
£14.99 Emp.co.uk

This T-shirt might not scream, 'Yes, I'm fun at parties'. Yet what it does say is, 'If you want to talk about the Illuminati, then step *right this way*…'
£10.50 Store.muse.mu

Littlefinger is dead. Remember the sneaky bastard with this beautiful print. Complaints about spoilers to the usual address.
£19.94 Etsy.com

Propagandhi mate, Propagandhi. What? We made that pun in the mag last week? Shhhh. You're the only one that's noticed.
€19.90 Eu.kingsroadmerch.com

Netflix have made the 1980 Stephen King novella into quite a dull TV series. This, the 2007 film adaptation, is best of them all.
£6.57 Amazon.co.uk

Remember Black Veil Brides? They used to be really popular in the olden days. Yes, this is a passive aggressive blurb to say, 'hurry up lads'.
$26.32 (£20.33) Hottopic.com

Nobody but Frank Iero actually listens to The Misfits, but they've got the best logo ever, and they make sweet merch.
$21.52 (£16.62) Hottopic.com

Look at all the sweet stuff you get with the MANIA pre-order bundle. We mean, you need to sell a kidney to afford it, but who needs kidneys?
$150 (£115.88) Store.falloutboy.com

London punks The Kut make a blistering racket. Look! They melted the faces of these poor songbirds CLEAN OFF!
£15 Thekut.bandcamp.com

What was your favourite part of the new Guardians movie? If you don't say 'the opening credits', then we can't be friends.
$6.54 (£ 5.05) Hottopic.com

Maybe tigers wouldn't be endangered if they had six eyes to see bad people coming? Royal Blood know their stuff.
£9.99 Store.royalbloodband.com

WE'LL ALWAYS HAVE PVRIS

BLACK WILL ALWAYS BE THE NEW OLD BLACK, AS LYNN, BRIAN AND ALEX KNOW BETTER THAN ANYONE...

This T-shirt is inspired by the time Lynn Gunn's telly went on the blink. "Agh, I just want to watch EastEnders!" she said. "Max is such a rotter!"
£17.99
Store.pvris.com

It's never sunny in PVRIS' world. It's always raining or snowing and skeletons outnumber humans two to one. But this hat might be useful for playing goth golf.
£20
Store.pvris.com

Pretend you support a (quite sulky, introspective) American sports team called PVRIS with this natty crewneck. Klobber, keeping the word 'natty' alive since 2015.
£26.99
Store.pvris.com

A PVRIS bracelet. Or, if you've got a tiny puppy, a PVRIS dog collar. Actually, don't try putting this around a puppy's neck. That's probably not a good idea.
£11.99
Store.pvris.com

It's long been a mystery why the dinosaurs died out. Some people have blamed meteors, but we reckon they died of frustration trying to wind broken cassette tapes up.
£10.99
Store.pvris.com

You know those people who have rings that say 'dad' or 'mum', like they're worried they're going to bump their heads and forget who they are, and that their kids at home are going to starve to death? Well, this ring is nice.
$15 (£11.58)
Store.pvris.com

GIGS DON'T MISS

FANGCLUB

THEY'VE SUPPORTED MUSE *AND* BIFFY, NOW IT'S TIME FOR THE IRISH ROCKERS TO CONQUER THE UK. KEEP YOUR DOGS AWAY FROM THE VENUE, MIND...

WORDS: JENNYFER J. WALKER **PHOTO:** PAUL HARRIES

HEY STEVEN! SO, WHAT CAN WE EXPECT FROM THIS TOUR?

STEVEN KING (*VOCALS/GUITAR*): "The last few shows we just did were with pretty big bands [supporting Biffy Clyro and Muse], on big stages, and we've always been a small club band. So we're just gonna bring that big rock show! We're always joking about being a stadium-garage band, and blending the two. I don't think people are gonna expect what we're gonna do. We're gonna play all the hits from the new record [last month's self-titled], but we're not allowed pyro unfortunately so we had to ditch that idea fairly quickly."

THAT'S TOO BAD. WHAT OTHER CRAZY STAGE IDEAS DID YOU COME UP WITH?

"We had every idea! We were like, 'Oh, we can hang ropes and climb up them during the set and shit, and we can hire our friends to dress up as different horror-type characters and be floating around the gig!' But that's not gonna happen either. We were just afraid of going a little too Spinal Tap! Or should we embrace the Spinal Tap and have Stonehenge come down in a club that fits 120 people? That would be fucking hilarious."

IT REALLY WOULD BE! AND DID YOU LEARN MUCH FROM THOSE SLOTS SUPPORTING MUSE AND BIFFY CLYRO?

"We were watching them in awe and James [Johnston, bassist] from Biffy was watching our set! We walked offstage and they were greeting us, saying, 'Well done' and shit. If we learned anything, it's that those bands just go full-in with the energy, then they walk offstage and they're the nicest guys in the world."

THERE'S ONLY ONE DAY OFF ON THE WHOLE OF THIS TOUR – HOW WILL YOU COPE?

"We kinda like it like that, because when we have days off we curl up in a ball in the hotel and start feeling bad for ourselves. It's like the adrenaline starts to wear off and you start realising that you're not functioning properly (*laughs*)! I'm a complete mess when I'm not on tour. I just prefer to keep going or else I'll implode! I don't get nervous before shows – I only get nervous once I've done it, like a delayed anxiety attack. It works, though, because when you're a complete mess you can write loads of songs, so it's all fuel for the fire."

> ***"WE'RE GOING TO HAVE STONEHENGE IN THE VENUES..."***
> **STEVEN KING**

BACK TO BEING ON TOUR – WHAT'S THE WORST SHOW YOU'VE EVER PLAYED?

"At the very start when we were doing DIY bookings, we played a show in Dublin just to the support band, and during our set the sound engineer was like, 'Lads, I'm just gonna go out for a smoke.' Then, as he was going out, a dog got into the venue (*laughs*). So we're in the middle of a song, the dog just comes in and sees us, and then he fuckin' leaves as well! So we looked at ourselves like, 'Maybe this isn't for us… (*laughs*). Maybe we're not good. Maybe we're a piece of shit.'

I was just upset the dog left. Dogs love everybody and that one didn't love me."

AND WHAT'S NEXT – YOU'RE MAKING NEW MUSIC AT THE MOMENT, RIGHT?

"Yeah, we're just going into the studio and we're gonna keep recording more stuff. We have some stuff coming up, some festivals and things. But it's really just touring for the rest of the year, and in-between that going back to recording demoes for the second record or for another EP. We just wanna keep going!"

DATES: Edinburgh Mash House September 6, Newcastle Think Tank? 7, Leeds Brudenell Community Room 8, Manchester Fallow 9, Nottingham Bodega 11, Birmingham Sunflower Lounge 12, Oxford Cellar 13, Reading Purple Turtle 14, London Thousand Island 15, Brighton Joker 16.

YOUR WEEK!

KERRANG! DAY SEPTEMBER 6

EDINBURGH Fangclub (Mash House)
SHEFFIELD Loathe, Lotus Eater (Mulberry Tavern)

THURSDAY SEPTEMBER 7

MANCHESTER Loathe, Lotus Eater (Satans Hollow)
MILTON KEYNES CJ Ramone, Isotopes (MK11)
MILTON KEYNES Grumble Bee, Chapter & Verse, The Motive, Get Your Head Straight (Craufurd Arms)
NEWCASTLE Fangclub (Think Tank?)
YORK Shining, Seep Away, Shrieking Violet (Fibbers)

FRIDAY SEPTEMBER 8

LEEDS Fangclub, WUZI, The Magic Eye Pictures (Brudenell Community Room)
LEEDS Loathe, Lotus Eater, Galleries, Mercury Killed Newton (Key Club)
NEWCASTLE Room 94 (O2 Academy2)

SATURDAY SEPTEMBER 9

CARLISLE Discharge, State Control (Embers)
MANCHESTER Fangclub, Ravellas (Fallow)

SUNDAY SEPTEMBER 10

BIRMINGHAM Grumble Bee, Chapter & Verse, November Plot (Sunflower Lounge)
GLASGOW The Maine, The Technicolors, Night Riots (King Tut's Wah Wah Hut)
LONDON Vallenfyre, Implore, Terra (Boston Music Room, Tufnell Park)

MONDAY SEPTEMBER 11

LEEDS The Maine, The Technicolors, Night Riots (Uni Stylus)
LONDON Coven (Dome, Tufnell Park)
MANCHESTER Vallenfyre (Rebellion Rock Bar)
NOTTINGHAM Fangclub (Bodega)
SHEFFIELD Room 94 (Leadmill)

TUESDAY SEPTEMBER 12

BIRMINGHAM Fangclub (Sunflower Lounge)
BIRMINGHAM Room 94 (Mama Roux's)
CARDIFF Charly Bliss (Clwb Ifor Bach)
NOTTINGHAM The Maine, The Technicolors, Night Riots (Rescue Rooms)

RIDER OF THE WEEK

ARTIST: Counterfeit

With all these items on their rider, we're pretty sure they won't actually make it onstage in time...

COUNTERFEIT

Bathrobes for all
Fresh pants and socks
A wheel of cheese
5 puppies to be delivered to the dressing room
Ripe avocados
A set-up game of Risk for before we go on and play
7 Portakabins – one to be a bar, one with a virtual reality room and one with sand and deck chairs
A marbled shower room
A multi-gym
Fidget spinners
5 laser tag sets for us to play in the venue before the show

CAN'T GET TO A GIG?

THEN HERE'S SOME OTHER STUFF TO KEEP YOUR EYES/EARS BUSY

FIGHTKLUB! MALLORY KNOX VS LOWER THAN ATLANTIS

K! TV – SEPTEMBER 12, *6PM*

It's the battle of Britain in the latest FightKlub! Well, not the actual Battle of Britain, that happened a long time ago. But a song-off between LTA and Mallory, a friendlier version.

WATCH MASTODON SHOW UP AS THE UNDEAD IN THE GAME OF THRONES SEASON FINALE

SKY CATCH UP TV

The latest season of Game Of Thrones may have ended with all of us screaming, '*WHAT THE FUCK*', '*ERHH MERH GERD*' and '*HOLY SHIT*', but did you catch Mastodon in the closing scenes? Well, if you didn't this is your excuse to watch that finale all over again, and catch them in the army of the dead.

THIS IS 21ST CENTURY NU-METAL: TOP 50

K! TV – SEPTEMBER 10, *2PM*

According to Fred Durst this show will be for the ladies, the fellas, the people that don't give a fuck, all the lovers and all the haters. Oh, and the people that call themselves play-ers. What about the people at Kerrang!, Fred? What about us?!

MY FIRST GIG

WHO: HUB FESTIVAL, OTTERSPOOL PROMENADE, LIVERPOOL, MAY 21 – 22, 2011

THE LOATHE FRONTMAN SPENT HIS ENTIRE FIRST GIG IN THE PIT. WE'RE SURPRISED HE REMEMBERS ANY BANDS...

WORDS: DAN SLESSOR **PHOTO:** CHRIS CASEY

KADEEM FRANCE, LOATHE

"I was 15 years old and I was *so* excited to be going to this. The King Blues were playing, Don Broco, Mayday Parade, and then Funeral For A Friend and The Blackout were headlining. At that time of my life I was *obsessed* with all of those bands and the sounds they were making.

"Coming from Liverpool, there were never any real festivals that played heavy music. So it was a big thing to go to, and me and a bunch of mates went down – though I lost them for pretty much the whole day! We basically just went with our tastes and ran off to the various stages so we got to see exactly who we wanted to.

"The entire place smelled like burger vans and Portaloos, but I was busy moshing; I was the guy who was in the pit pretty much from start to finish! The sun stayed out all day too, surprisingly, so there was such a great summery vibe, and I made sure I refilled my big bottle of water when I could!

"I *loved* The King Blues – the way they mixed up the genres and had all of these different parts so there were all kinds of moods was just perfect. By the time Funeral For A Friend came on, the pit had lost some momentum and everyone seemed tired out, but just as I started to lose hope I felt a tap on my shoulder. I turned around and met Erik [Bickerstaffe], our guitarist, for the first time and he says to me: 'This pit is shit. Do you wanna start another one?' So, the two of us started another pit in front of the stage and managed to rekindle the energy for the rest of their set – and we have been best friends ever since. Funeral were just amazing – I couldn't get over the heaviness, having never seen anything like that live. I remember watching them and thinking, 'Yo, I *need* to be doing this. I *need* to be in a band this heavy.'"

MY VENUE

THE SUNFLOWER LOUNGE

BIRMINGHAM

76 SMALLBROOK QUEENSWAY, BIRMINGHAM, B5 4EG

RYAN CORNALL, PROMOTER

HEY! COULD YOU TELL US A SMALL STORY ABOUT THE SUNFLOWER LOUNGE?

"The Sunflower Lounge is an awesome venue right in the centre of Birmingham. It's a hotspot for a lot of the indie bands in the city, and it is one of the coolest underground basement venues the city has to offer."

AND HOW INTEGRAL IS THE VENUE TO THE MUSIC SCENE IN BIRMINGHAM?

"It's the perfect-sized venue for so many touring bands who are just starting out on the circuit. A lot of bands' first, and most memorable sold-out shows are in venues like The Sunflower Lounge. Not just for touring bands, it's also the perfect-sized platform for local bands to showcase their talent, properly learn their craft and play shows to build their own fanbase. Bands such as God Damn, Jaws, Peace, The Wytches and Dua Lipa have all played countless sold-out shows at the venue."

AWESOME! COULD YOU TELL US THE BEST ROCK AND METAL SHOWS TO HAPPEN THERE?

"My favourite Surprise You're Dead [promotion company] shows in the venue have been our sold-out shows with Dead!, The Wytches, Hotel Books, SWMRS, The Dear Hunter, Grumble Bee, Press To MECO, Listener and Brawlers. The shows are always absolutely crazy! Being up close and personal with bands such as these in a sweatbox like 'The Sunny' results in carnage."

SOUNDS GOOD! WHAT'S COMING UP THAT YOU'RE LOOKING FORWARD TO?

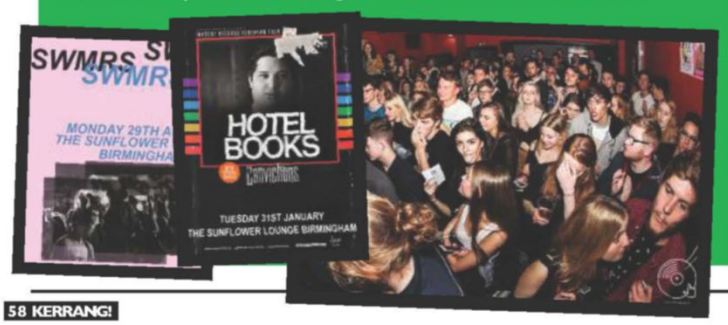
"In the next month we have Grumble Bee, Chapter And Verse, Coast To Coast, Skywalker and False Advertising coming up, as well as a lot to announce for the end of the year and next year at The Sunflower. Our Birmingham promoter friends This is Tmrw, Sonic Gun Concerts and Killer Wave also have a load of shows coming up at the venue, so make sure to check them out!"

WHAT CHALLENGES DO YOU FACE IN 2017?

"Every year more and more venues seem to be under threat of closure. Venues such as The Flapper in Birmingham is likely to be knocked down to make way for luxury flats that 99 per cent of people would never be able to afford. I think for us, the biggest threat is if venues keep getting closed down we will have nowhere else to put shows on. These intimate venues are where every band start out, cut their teeth and create loyal fanbases. Without them, bands would have nowhere to play."

FINALLY, WHAT DOES THE FUTURE HOLD FOR THE SUNFLOWER LOUNGE?

"It's currently undergoing a bit of a makeover – they're making the underground gig room a touch bigger. It always has been and always will be an extremely busy venue, so I'm sure it will continue to be the same in the future."



BOOKING NOW

AIRBOURNE
O2 Academy Bristol November 11, O2 Academy Glasgow 13, Manchester Academy 14, London Camden Roundhouse 15, Norwich UEA 18, O2 Academy Oxford 19, O2 Academy Sheffield 20, Nottingham Rock City 22.

ALIEN ANT FARM
O2 Academy Bristol February 6, 2018, London O2 Forum Kentish Town 7, O2 Ritz Manchester 8, Norwich Waterfront 10, O2 Academy Leeds 11, Birmingham O2 Institute 12, Dublin Academy 14, Belfast Limelight II 15, Glasgow Garage 16, O2 Academy Newcastle 17, Nottingham Rock City 18. Support: SOiL, Local H.

ALTER BRIDGE
London Royal Albert Hall October 2 – 3, Edinburgh Usher Hall 5, Dublin Olympia 7, Belfast Ulster Hall 8.

ANDREW W.K.
Portsmouth Wedgewood Rooms November 9, London O2 Forum Kentish Town 10, Cardiff Great Hall 11, Norwich Waterfront 12, O2 Ritz Manchester 13, Glasgow Garage 14, O2 Academy2 Birmingham 15.

AND SO I WATCH YOU FROM AFAR
London Camden KOKO November 23, Manchester Academy II 24, Glasgow Oran Mor 25, Bristol Thekla 26.

ARCANE ROOTS
London King's Cross Scala October 5, Wolverhampton Slade Rooms 6, Manchester Academy III 7, Glasgow King Tut's 8, Belfast Empire Music Hall 9, Dublin Whelan's 11, Liverpool Arts Club 13, Brighton Haunt 14, Bristol Fleece 15. Support: Gold Key, Good Tiger.

ARCH ENEMY
O2 ABC Glasgow February 9, 2018, Nottingham Rock City 10, London Camden KOKO 11, O2 Ritz Manchester 13, O2 Academy Bristol 14. Support: Wintersun, Tribulation.

ARCHITECTS
London Alexandra Palace February 3, 2018. Support: While She Sleeps, Counterparts.

BABY IN VAIN
Newcastle Think Tank? October 1, Glasgow Broadcast 2, Aberdeen Tunnels 3, Edinburgh Sneaky Pete's 4, Leeds Headrow House 5, Leicester Cookie 8, London Camden Assembly 9, Bath Moles 10, Southampton Joiners 12, Birmingham Actress & Bishop 14, Nottingham Bodega 15, St Albans Horn 19, Tunbridge Wells Sussex Arms 20.

BRAND NEW
London O2 Academy Brixton November 18, O2 Academy Glasgow 19.

BURY TOMORROW
Dover Booking Hall October 19, Southend Chinnerys 20, Brighton Concorde2 21, Norwich Waterfront Studio 22, Peterborough Met Lounge 24, Doncaster Vintage Bar 25, York Fibbers 26, Middlesbrough Empire 27, Aberdeen Tunnels 28, Edinburgh Mash House 29, Carlisle Brickyard 31, Huddersfield Parish November 1, O2 Academy2 Liverpool 2, Stoke Sugarmill 3, Milton Keynes Craufurd Arms 4, Worcester Marrs Bar 5, O2 Academy2 Oxford 7, Bridgend Hobos 9, Exeter Phoenix 10, Plymouth Underground 11, Bournemouth Anvil 12 (two shows).

COUNTERPARTS
Brighton Patterns November 11, Cardiff Clwb Ifor Bach 12, Doncaster Vintage Bar 13, Nottingham Rescue Rooms 14, Glasgow G2 15, Manchester Rebellion 16, Newcastle Think Tank? 17, London Dome Tufnell Park 18, Southampton Joiners 19. Support: Polar, Napoleon.

CREEPER
O2 ABC Glasgow December 3, O2 Institute Birmingham 4, Bristol Trinity 5, London O2 Shepherd's Bush Empire 7, Manchester Albert Hall 9, O2 Guildhall Southampton 10. Support: Can't Swim, Microwave, Nervus.

DAMNATION FESTIVAL
Line-up: Dying Fetus, Warning, Nordic Giants, Gatecreeper. Leeds University Union November 4.

THE DAMNED
O2 Academy Newcastle January 26, 2018, Dundee Caird Hall 27, O2 Academy Glasgow 28, O2 Academy Leeds 30, Manchester Academy 31, O2 Academy Birmingham February 1, O2 Academy Leicester 3, Nottingham Rock City 4, Folkestone Leas Cliff Hall 6, Southend Cliffs Pavilion 7, Cardiff Great Hall 9, O2 Academy Bristol 10, O2 Academy Bournemouth 11, O2 Guildhall Southampton 13, Bexhill De La Warr Pavilion 14, London O2 Forum Kentish Town 17.

THE DARKNESS
O2 Guildhall Southampton November 23, Manchester Academy 24, Blackburn King George's Hall 25, O2 Academy Leeds 27, O2 Academy Newcastle 28, O2 Academy Glasgow 29, Stoke Victoria Hall December 1, Nottingham Rock City 2, Norwich UEA 3, Guildford G Live 5, Margate Winter Gardens 6, Southend Cliffs Pavilion 7, O2 Academy Birmingham 9, London Eventim Apollo Hammersmith 10, Brighton Dome 11, Cardiff St David's Hall 13, Bristol Colston Hall 14.

DEAF HAVANA
Brighton Concorde 2 November 9, Southampton Engine Rooms 10, Cambridge Junction 12, Bath Komedia 13, Coventry Kasbah 14, Leeds Beckett University 15, Nottingham Rock City 17, O2 Academy Liverpool 18, Aberdeen Garage 20, Edinburgh Queen's Hall 21, Newcastle Northumbria University 22, Cardiff Y Plas 24, Exeter Lemon Grove 25. Support: Black Foxxes, Decade.

DECAPITATED
Norwich Waterfront November 8, Nottingham Rescue Rooms 9, Bristol Thekla 10, O2 Academy2 Birmingham 11, Portsmouth Wedgewood Rooms 12, Stoke Sugarmill 13, Glasgow Classic Grand 14, Leeds Key Club 15, Manchester Academy III 16, London Underworld Camden 17. Support: King Parrot, Venom Prison, Thy Disease.

DON BROCO
London Alexandra Palace November 11. Support: State Champs, Counterfeit.

DRAGONFORCE
Glasgow Garage October 4, Newcastle Riverside 5, York Fibbers 6, Sheffield Corporation 7, Manchester Sound Control 8, O2 Academy2 Birmingham 11, Cardiff Globe 12, London Camden Electric Ballroom 13, Portsmouth Wedgewood Rooms 14, Tunbridge Wells Forum 15.

EMP PERSISTENCE TOUR
Line-up: Hatebreed, Madball, Terror, Power Trip, Broken Teeth, Insanity Alert. London O2 Forum Kentish Town January 28, 2018.

EMPLOYED TO SERVE
Brighton Hope & Ruin November 3, Oxford Wheatsheaf 4, Leeds Temple Of Boom 5, Newcastle Underground 6, Manchester Rebellion 7, Birmingham Flapper 8, Nottingham Bodega 9, Edinburgh Opium 10, London Dome 11.

ENTER SHIKARI
Liverpool Echo Arena November 16, Cardiff Motorpoint Arena 17, Nottingham Motorpoint Arena 18, Newcastle Metro Radio Arena 19, Manchester Victoria Warehouse 21, Brighton Centre 22, Birmingham Barclaycard Arena 24, London Alexandra Palace 25. Support: Lower Than Atlantis, Astroid Boys.

EVERY TIME I DIE
Newcastle Riverside November 11, Aberdeen Tunnels 12, Glasgow Garage 13, Dublin Opium 14, Nottingham Rescue Rooms 15, London Camden KOKO 24, Brighton Concorde II 25, Bristol Bierkeller 26, O2 Institute2 Birmingham 27, Manchester Academy2 28. Support: Comeback Kid (except 11 – 15), Knocked Loose, Higher Power.

FIREBALL FUELLING THE FIRE TOUR 2017
Line-up: Reel Big Fish, Anti-Flag, Mad Caddies, Sweet Little Machine. O2 Ritz Manchester October 11, O2 Academy Bristol 12, O2 Academy Leicester 13, O2 Academy Leeds 15, London O2 Forum Kentish Town 16 – 17, O2 Academy Newcastle 18, O2 Academy Glasgow 19, O2 Academy Liverpool 20, O2 Academy Sheffield 21.

FIVE FINGER DEATH PUNCH
Birmingham Barclaycard Arena December 17, Glasgow SSE Hydro Arena 18, Leeds First Direct Arena 20, London SSE Arena, Wembley 21. Support: In Flames, Of Mice & Men.

FOO FIGHTERS
London O2 Arena September 19.

FOZZY
O2 Academy2 Birmingham October 27, Dublin Tivoli 28, Belfast Limelight II 29, Chester Live Rooms 31, Manchester Waterfront November 1, London O2 Academy Islington 2, Sheffield Corporation 3, Glasgow Garage 4, Newcastle Riverside 5.

FRANK CARTER & THE RATTLESNAKES
O2 Academy Bristol December 1, O2 Institute Birmingham 2, O2 Ritz Manchester 3, O2 ABC Glasgow 5, Nottingham Rock City 6, Norwich UEA 7, London O2 Academy Brixton 8. Support: Basement.

JUST ANNOUNCED

PHOTO: CHRIS CASEY

ARCANE ROOTS
Dates added: Leeds Key Club October 17, Edinburgh Mash House 18, Nottingham Rock City Basement 19, Peterbrough Met Lounge 20, Stoke Sugarmill 21, Guildford Boileroom 22. Support: Fizzy Blood, Gold Key (select dates).

FOO FIGHTERS
Support added: Idles.

RAGE / FIREWIND
London Camden Underworld January 21, 2018, Sheffield Corporation 22.

ROLO TOMASSI
London Borderline November 4. Support: Conjurer.

WHILE SHE SLEEPS
O2 Academy Sheffield December 8.

WSTR
O2 Academy2 Liverpool October 31.

ONE OK ROCK

O2 ABC Glasgow December 11, Manchester Academy II 12, London O2 Shepherd's Bush Empire 13.

FRANK IERO AND THE PATIENCE
Newcastle University September 20, Liverpool Arts Club 21, Leeds Key Club 22, Manchester Academy III 24, Brighton Concorde2 25, Bristol Fleece 26, London Dome Tufnell Park 27, Cardiff Globe October 8, Norwich Waterfront 9, Edinburgh La Belle Angele 11, Aberdeen Garage 12, Glasgow Garage 13, Sheffield Plug 15, Nottingham Rescue Rooms 16, Colchester Arts Centre 17, Portsmouth Wedgewood Rooms 18, Wolverhampton 19, Aldershot West End Centre 20. Support: Dave Hause, The Homeless Gospel Choir, Paceshifters.

GOOD CHARLOTTE
O2 Guildhall Southampton November 27, Nottingham Rock City 28, Glasgow Barrowlands 30, O2 Academy Birmingham December 1, Manchester Academy 2, London O2 Academy Brixton 3. Support: Against The Current, Milk Teeth, nothing nowhere.

HIM
Glasgow Barrowlands December 14, Nottingham Rock City 15, Manchester Academy 16, London Camden Roundhouse 17 – 19.

IN HEARTS WAKE
Norwich Waterfront Studio October 3, Birmingham Asylum 4, Cardiff Clwb Ifor Bach 5, London Underworld Camden 6, Southampton Joiners 7, Leeds Key Club 8, Newcastle Think Tank? 10, Glasgow Attic 11, Manchester Sound Control 12, Nottingham Rescue Rooms 13. Support: Gideon, Silent Screams.

KERRANG! TOUR 2017
Line-up: The Amity Affliction, Boston Manor, Vukovi, Casey. O2 Institute Birmingham December 5, Leeds Beckett University 6, O2 ABC Glasgow 7, O2 Ritz Manchester 8, Newcastle Uni 9, O2 Academy Dublin 11, Cardiff University Y Plas 12, London O2 Forum Kentish Town 13.

KVELERTAK
Brighton Haunt October 23, Newcastle Think Tank? 25, Sheffield Corporation 27, Nottingham Rescue Rooms 29. Support: Puppy.

LENMANIA
Line-up: Jamie Lenman, Employed To Serve, Palm Reader, Fizzy Blood, Bad Sign, In Dynamics, St Pierre Snake Invasion, Broker, Hannah Lou Clark. London Dome & Boston Music Rooms November 11.

LIFE OF AGONY
Norwich Waterfront September 15, Manchester Gorilla 16, Nottingham Rescue Rooms 18, Newcastle Northumbria Institute 19, Glasgow Garage 20, O2 Institute Birmingham 21, London Electric Ballroom Camden 23.

MACHINE GUN KELLY
O2 Academy Birmingham September 22, London O2 Academy Brixton 23, O2 Academy Leeds 24, O2 Academy Newcastle 26, O2 Academy Glasgow 27, O2 Ritz Manchester 28, Nottingham Rock City 29, O2 Academy Bristol 30.

MARILYN MANSON
O2 Apollo Manchester December 4, O2 Academy Glasgow 5, Wolverhampton Civic Hall 6, Newport Centre 8, London SSE Arena, Wembley 9.

MARMOZETS
Hull Welly Club October 17, Middlesbrough Empire 18, Glasgow Saint Luke's 19, Leeds Brudenell Social Club 21, Manchester Academy3 22, O2 Academy2 Birmingham 23, London Garage 25, Norwich Arts Centre 27, Bristol Fleece 28, Bournemouth Old Fire Station 29, Portsmouth Wedgewood Rooms 30.

MASTODON
Cardiff Great Hall December 2, Wolverhampton Civic Hall 4, Nottingham Rock City 5, Newcastle Northumbria Uni 6, Glasgow Barrowlands 7, Manchester Academy 9, London O2 Academy Brixton 10. Support: Red Fang, Russian Circles.

MAYDAY PARADE
Nottingham Rock City September 18, Leeds Stylus 19, O2 ABC Glasgow 21, Manchester Academy 22, O2 Institute Birmingham 23, O2 Academy Oxford 25, Cambridge Junction 26, Brighton Concorde 2 27, Southampton Engine Rooms 28, O2 Academy Bristol 29, London O2 Forum Kentish Town 30. Support: With Confidence, All Get Out, Waterparks.

THE MENZINGERS
Dublin Whelans January 28, 2018, Belfast Limelight 29, Bristol SWX 31, Glasgow SWG3 February 1, O2 Ritz Manchester 2, London O2 Shepherd's Bush Empire 3. Support: PUP, Cayetana.

METALLICA
London O2 Arena October 22 and 24, Glasgow SSE Hydro 26, Manchester Arena 28, Birmingham Genting Arena 30. Support: Kvelertak.

MOTIONLESS IN WHITE
Southampton Engine Rooms January 18, 2018, O2 Academy Bristol 19, Leeds Stylus 20, Glasgow Garage 22, Newcastle Riverside 23, London KOKO Camden 25, O2 Institute Birmingham 26, O2 Ritz Manchester 27, Norwich Waterfront 28.

NAILS
Glasgow Cathouse November 3, London Underworld Camden 5.

NECK DEEP
O2 Academy Newcastle October 7, O2 Academy Glasgow 8, Nottingham Rock City 9, Norwich UEA 11, Cardiff Great Hall 12, London O2 Academy Brixton 13, O2 Apollo Manchester 14. Support: As It Is, Real Friends, Woes.

NEW FOUND GLORY
Cardiff Tramshed September 20, O2 Academy Oxford 21, Norwich UEA 22, London O2 Forum Kentish Town 23, Portsmouth Pyramids 25, O2 ABC Glasgow 27, O2 Academy Newcastle 28, Manchester Academy 29, O2 Academy Birmingham 30, O2 Academy Leeds October 2, Nottingham Rock City 3, O2 Academy Bristol 5, London O2 Forum Kentish Town 6, London Camden Electric Ballroom 7, London Camden Underworld 8. Support: ROAM.

NORTHLANE
London Electric Ballroom Camden November 25, Manchester Academy II 26, Glasgow Garage 27, O2 Academy2 Birmingham 28, Leeds Stylus 29, Bristol Marble Factory 30, Nottingham Rescue Rooms December 1. Support: Erra, Invent Animate, Ocean Grove.

NOTHING BUT THIEVES
O2 Academy Newcastle November 5, O2 Academy Glasgow 7, Manchester Albert Hall 8, Nottingham Rock City 10, O2 Academy Liverpool 11, O2 Academy Bristol 13, Norwich UEA 14, O2 Guildhall Southampton 15, London Camden Roundhouse 17. Support: Darlia, July Talk.

NOTHING MORE
London Dingwalls December 6, O2 Institute3 Birmingham 8, Glasgow Cathouse 9, Manchester Sound Control 10.

OPETH
O2 Ritz Manchester November 15, Glasgow Barrowlands 16, Belfast Limelight 17, Dublin Academy 18, Nottingham Rock City 19, O2 Academy Bristol 21, O2 Institute Birmingham 22. Support: Enslaved.

PAPA ROACH
O2 Academy Birmingham October 5, Nottingham Rock City 6, O2 Academy Glasgow 7, London O2 Academy Brixton 10, O2 Apollo Manchester 11.

PARAMORE
Cardiff Motorpoint Arena January 11, 2018, London O2 Arena 12, Birmingham Genting Arena 14, Manchester Arena 19, Glasgow SSE Hydro 20.

PLACEBO
Edinburgh Usher Hall October 7, Dundee Caird Hall 8, Doncaster Dome 10, Blackpool Empress Ballroom 11, Reading Rivermead 13, Cardiff Motorpoint Arena 14, Portsmouth Guildhall 16, Swindon Oasis 17, Plymouth Pavilions 20, Wolverhampton Civic Hall 21, London O2 Academy Brixton 23.

PVRIS
O2 Academy Bristol November 22, O2 Academy Birmingham 23, O2 Academy Glasgow 27, O2 Apollo Manchester 28, London O2 Academy Brixton 30.

QUEENS OF THE STONE AGE
London SSE Arena, Wembley November 18, Manchester Arena 19, London O2 Arena 21, Edinburgh Usher Hall 23, Dublin 3Arena 24.

RISE AGAINST
O2 Academy Birmingham November 1, O2 Apollo Manchester 2, O2 Academy Leeds 4, London O2 Academy Brixton 5, O2 Academy Newcastle 8. Support: Sleeping With Sirens.

ROYAL BLOOD
Cardiff Motorpoint Arena November 13, Reading Rivermead 14, Manchester Arena 16, Leeds First Direct Arena 17, Birmingham Barclaycard Arena 18, London Alexandra Palace 20 – 22, Glasgow SSE Hydro 24, Nottingham Motorpoint Arena 25, Dublin 3Arena 26, Bournemouth BIC 28, Brighton Centre 29. Support: At The Drive In, Black Honey.

ROYAL REPUBLIC
London Camden KOKO December 1.

SIKTH
Manchester Academy III December 2, Glasgow Garage 3, O2 Institute2 Birmingham 4, Bristol SWX 6, Brighton Concorde II 7, London Camden KOKO 8.

STICK TO YOUR GUNS
Nottingham Rescue Rooms November 27, Glasgow Garage 28, Manchester Club Academy 29, London O2 Academy Islington 30, O2 Institute2 Birmingham December 1. Support: Being As An Ocean, Silent Planet.

STONE SOUR
Birmingham Barclaycard Arena November 29, Leeds First Direct Arena 30, Brighton Centre December 1, London O2 Academy Brixton 4, Cardiff Motorpoint Arena 5, London O2 Academy Brixton 6, Glasgow SSE Hydro 8. Support: The Pretty Reckless.

STRAY FROM THE PATH
London Camden Underworld October 5, Leeds Key Club 6, Glasgow G2 7, Manchester Rebellion 8, Cardiff Globe 9, Birmingham Mama Roux's 10.

THE STRUTS
London Camden Electric Ballroom September 18.

SWMRS
Southampton Joiners September 29, Leeds Key Club 30, Glasgow Stereo October 1, Nottingham Bodega 2, Manchester Academy III 4, Birmingham Mama Roux's 5, London O2 Academy Islington 6, Liverpool Buyers Club 8, Dublin Fibbers Magee 9.

THY ART IS MURDER
Cardiff Uni October 3, Leeds Key Club 4, Glasgow Garage 5, Manchester Club Academy 6, O2 Academy2 Birmingham 7, London Electric Ballroom Camden 8, Nottingham Rescue Rooms 9. Support: After The Burial.

WATERPARKS
Bristol Fleece September 21, Nottingham Rescue Rooms 22, O2 Academy2 Newcastle 23, Glasgow King Tut's 24, Leeds Key Club 26, Manchester Academy 3 27, London Camden Underworld 28, O2 Academy2 Birmingham 29, Brighton Haunt 30.

WEEZER
O2 Academy Leeds October 23, O2 Academy Glasgow 24, O2 Apollo Manchester 25, O2 Academy Birmingham 27, London SSE Arena, Wembley 28. Support: Ash.

WOLF ALICE
O2 Academy Bristol November 8, O2 Apollo Manchester 9, Glasgow Barrowlands 11 – 12, O2 Academy Newcastle 13, Nottingham Rock City 15, O2 Academy Birmingham 16, Norwich UEA 17, O2 Academy Leeds 18, Brighton Dome 20, O2 Guildhall Southampton 21, London Alexandra Palace 24, Belfast Ulster Hall 27, Dublin Olympia 28.

THE XCERTS
Brighton Haunt September 29, Nottingham Bodega 30, Leeds Brudenell Social Club October 1, Glasgow Saint Luke's 3, Aberdeen Tunnels 4, Newcastle Think Tank? 5, Bristol Exchange 8, Birmingham Flapper 9, London Scala 10.

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PHOTO: WILL O'HARE

EDITORIAL

WHAT'S THE BEST ARCHITECTS SHOW YOU'VE EVER SEEN AND WHY?

EDITOR: James McMahon (*Brixton, November 2016. Such an emotional show. I could barely breathe, so heavy was the air*)

ART EDITOR: Steve Beech (*Sonisphere 2011*)

DEPUTY EDITOR: Sam Coare (*Manchester Academy, November 12, 2016. As Sam Carter told me, "There was something in the air that night."*)

ASSOCIATE EDITOR (REVIEWS): Nick Ruskell (*Bristol Croft, November 2005, supporting Beecher. I remember them bickering at the merch table afterwards*)

DEPUTY ART EDITOR: Matt Dylczeul (*Never seen them. Must rectify this ASAP.*)

PRODUCTION EDITOR: Emily Carter (*The first time they headlined KOKO – 2010, I think – as it felt like something really special was happening*)

LISTINGS EDITOR: James Hingle (*Electric Ballroom, November 2009. They were headlining the Never Say Die! Tour and ripped seven shades of shit out of everyone*)

CONTRIBUTING EDITORS: Katie Parsons (*Mean Fiddler, London, September 2007 – 10 years ago! The tightest metal show I'd ever seen and they've been my favourites ever since*), Jennyfer J.Walker (*Roundhouse, March 2015 – stunning, like every Architects show, and the last time I got to see them with Tom <3*)

DIGITAL EDITOR: Bob Foster (*I saw them at Reading 2017 because I've lived under a rock for the last 15 years. They were good!*)

CONTRIBUTORS: Matt Allen, Eve Barlow, Steve Beebee, Paul Brannigan, Jessica Bridgeman, Woody Cecilia, Ryan De Freitas, Hannah Ewens, George Garner, James Hickie, Sam Law, Alistair Lawrence, John Longbottom, James MacKinnon, Jake Richardson, Amit Sharma, Tom Shepherd, Dan Slessor, Mark Sutherland, Olly Thomas, Ben Tipple, Paul Travers, Ian Winwood, Rod Yates, Simon Young, Ray Zell.

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All views and opinions expressed by our interviewees are those of the artist or band and not necessarily Kerrang!'s.

THE ULTIMATE
ROCKSTAR TEST

LARISSA STUPAR
VENOM PRISON

DEATH METAL ASTROPHYSICISTS, DREAM CASTLES, DEMANDING SOCKS… LARISSA EXPLAINS IT ALL

ON ROCK'N'ROLL…

WHAT'S THE WORST INJURY YOU'VE EVER SUFFERED IN THE NAME OF ROCK?

"I've broken off a piece of my tooth a couple of times now. It's too easy to do with a microphone! I also suffered a concussion. I thought I'd stage-dive, but no-one caught me. Did I stay at the show? Of course!"

WHAT'S THE WEIRDEST ITEM ON THE VENOM PRISON RIDER?

"Socks! What can I say? Sometimes you sweat and end up with only sweaty socks. You want fresh ones, but find that you don't have any with you! We've never actually been given socks – I guess promoters don't feel that we really need them, so I have to go out and buy them…"

WHAT'S THE SILLIEST THING YOU'VE EVER DONE DURING A GIG?

"I fart onstage sometimes! Does anyone notice? They do! I guess we all fart onstage sometimes, and we end up walking round looking at each other while we're playing like, 'Was it you?!' The benefit of getting to play outdoor stages in the summertime is that you can't smell them quite as much as indoors!"

No, then you can just smell the urinals warming up in the sun…

FAILURES AND F' UPS…

WHAT'S BEEN YOUR WORST-EVER FAN EXPERIENCE?

"It's got to be when people try to kiss me. The one that sticks out was at a show in Slovenia. After we played, someone wanted to take a picture, then they started to hug me, lifted me up and tried to kiss me. I was just like, 'What the fuck?! Fuck off!' and walked away…"

WHAT'S YOUR BIGGEST REGRET?

"As a musician, it's definitely that I never got to learn to play the guitar. I really wish I had the chance to do that. It would help me so much, not just in writing lyrics and songs, but also in just being more creative."

Not the mid-gig flatulence, then?

LIFESTYLES OF THE RICH AND FAMOUS…

WHAT'S BEEN THE GREATEST GIFT YOU'VE RECEIVED FROM A FAN?

"It's got to be when people tell me that our music has changed their lives, especially when it's young girls who we've helped see that they can be in a band, too. Do I see myself in a position of responsibility as a female figurehead? Not really. I don't see myself as an idol, I just do my thing and hope that it inspires other women to overcome those barriers – in society and in our heads – that seem to say they can't do certain things because they're reserved for boys. That's stupid!"

WHO'S YOUR MOST FAMOUS FAN?

"Maybe he's not a real 'celebrity', but it's got to be the guy who landed the Rosetta mission probe [Matt Taylor]. He works for the European Space Agency, and he loves listening to Venom Prison when he's working and doing his research. He tweeted it recently. That's pretty cool, isn't it?!"

The other boffins must LOVE it when it's his turn on the astro stereo…

ON THE HYPOTHETICAL…

WOULD YOU TAKE 10 MILLION POUNDS TO GIVE UP MUSIC FOREVER?

"I'd tell them no. This is kind of my whole life. I enjoy doing it. I can't imagine myself not doing it. It would be a difficult decision, of course, because everyone likes to have a little bit of money – and maybe it would allow me to buy my dream house. What's my dream house? A castle, of course!"

WHICH SUPERPOWER WOULD YOU MOST LIKE TO HAVE?

"I'd just like to be Spider-Man. He's my favourite superhero, so it would be great just to be him. I think it would be fun, both to use the abilities to fight crime, and to just be able to swing around cities and hang out wherever I wanted."

Forget the socks, can we get a radioactive spider to Venom Prison's dressing room, please?

SPIRITUAL HEADMELTER…

WHAT IS A VENOM PRISON?

"A Venom Prison is… er… well, it's a prison made out of venom (*laughs*)! It's not something that actually exists, but it feels like it would be some sort of hell-hole that you just couldn't escape because you would die. If I try to picture it in my head, I see a dark hole in the ground, completely covered so you couldn't see out… and with venom absolutely everywhere!"

Ah, so it's basically a South Western Railway toilet, then…

"I FART ONSTAGE SOMETIMES…"
LARISSA STUPAR

THE VERDICT

A FINE EFFORT, BUT TRICKY – SCORING HERE DEPENDS HOW ROCKSTAR YOU THINK ASKING FOR SOCKS IS…

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WORDS: SAM LAW **PHOTO:** ANDY FORD

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